

**STAGE
SCREEN**

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**RADIO
MUSIC**

Only Theatrical Newspaper on the Pacific Coast

INSIDE FACTS

Of Stage and Screen

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No. 12

EXHIBS, PUBLIC GO "COLD" ON SONG-AND-DANCE FILMS

\$3500 TALKIE EQUIPMENT BY W. E. SHORTLY

The long-promised "sound equipment within the reach of all" was just in the office this week.

Western Electric, it became known, though not officially announced as yet, is planning to put out equipment for the smaller theatres of around 500 seats at a cost of about \$3500, though the plans are not yet at the point of a final ok.

The plan, if it goes through, is expected to open up the biggest field for talkie exploitation since the early days, with the big studios finding real competition in seeking bookings for the houses, a large proportion of which are independent.

Along with technical development, the plans include a system of financing to make the money part easy for the exhibitor, and, it is rumored, announcement may be made of conditions under which an installation will be made for a duly accredited theatre owner on a basis of straight periodical payments without anything down.

The keynote to the reported W. E. plan is said to be volume production, the low cost being only possible if profits are run up from great numbers. With the W. E. interest in picture producing, it was stated, the company is not looking for any great profit out of the equipment installations, but will get its returns from the increased revenues which talkies will then bring forth. There are approximately 18,000 houses in the United States still unwired, and a vastly greater number in foreign countries playing American pictures. If all houses were wired Hollywood production costs would diminish simultaneously with the increase of returns. The present silent versions necessary are considerable of a financial burden.

It is understood that W. E. executives made a careful check of exhibitor opinion before going into the wiring phase, and found the demand for an economical installation overwhelming.

While the W. E. plans are still officially subversive, it is known that a definite announcement may be forthcoming within the next two weeks.



Teddy Charlie Arnold Mickey

FOUR CIRILLO BROTHERS

March 20

RKO Theatre, Los Angeles

BOOK METRO FILMS

The Burbank, under its new policy of playing talking pictures and a stage show, will run M-G-M first runs for the Main street area, after three Fox pictures already booked.

NEW HOUSE OPENING

The New Fairfax Theatre, at Fairfax avenue and Beverly boulevard, opens March 26. "Troopers Three," a Tiffany picture featuring Rex Lease, Dorothy Gulliver and Slim Summerville, is the opener.

EDDY ON TRIP EAST

Don Eddy, local chief of Radio Pictures publicity, left Tuesday for New York for a series of conferences with eastern officials. He probably will be gone about a month.

DRAMATIC AND ACTION STORY FILMS BEST

Public apathy toward Song-and-Dance films, which started in the metropolitan centers, has now spread to the sticks, and both the public and the exhibitors are completely fed up on them, according to a cross-section of exhibitor opinion gathered this week.

The public's demand now is for action and dramatic plot pictures, it was stated, with westerns looking like a great bet.

Exempted from the statement were operettas such as "Rogue Song," "Vagabond King," etc., as this class of production has not yet crashed into the rural districts.

The consensus of opinion was that the Hollywood producers made a mistake in forcing all the screen actors and actresses to sing and dance, whether they could do so or not, and in chucking a lot of mediocre vaude talent in also. Flooding the market with this very so-so brand of song-and-dance turned the public against it rapidly, they say, and now listlessness sweeps over a house whenever, in the middle of a good picture, the orchestra strikes up and warbling or pedal-tapping starts.

Top Singers Good

By "song-and-dance films" the exhibitors made it plain they meant that brand of picture in which is a good plot, but one which is interrupted constantly by some musical interpolation. As examples among the recent pictures, they cited First National's "Playing Around," starring Alice White; Paramount's "Roadhouse Nights," etc.

They said they believed the top-notch singers, such as Lawrence Tibbett, Maurice Chevalier, Al Jolson, Winnie Lightner, etc., could go on peddling their wares to good boxoffice forever, but that lesser singing entertainers and would-be dancers were so completely washed up that soon the audiences would be openly giving them the razz. This has already happened in some instances, it was stated. Particularly distasteful, it was added, are the rung-in cabaret and show stops which have no bearing on the story.

Big Demands

The exhibits said that they feel of the public pulse showed that

(Continued on Page 3)

YOU'LL SEE IT IN FACTS

ARTISTS APPEARANCES LAW

WIND AND RAIN TAKE TOLL AT HOLMES AT CAPACITIES

W. B. S. DESPITE HOPEFULS FOR RADIO PEOPLE 'ROPE'S END' ALSO WAY UP

A wintry snap one week and deluges of rain on the succeeding week, including Saturday and Sunday, took a big cut in the picture house, boxoffice receipts.

Openings at four of the class houses put them up over their figures of the previous week, but

the intake was not up to what it should have been with the new picture, "All the King's Horses Took Bigger Drops than would have happened had the weather been a little more Californian."

Picture sensations were absent during the period.

Eddie Peabody proved his drawing power at Loew's Theatre, where the boxoffice went to \$36,294 with the banjo master, the F. and M. "Corral Idea" and M-G-M's William Haines' picture, "The Girl Said No." With the better weather and the big draw of the first Zane Gray talkie, "The Lone Star Ranger," Loew's had taken in \$35,000, the preceding week, which speaks vigorously concerning the draw of Mr. Peabody.

Richman Does \$18,200.

Harry Richmond's picture, "Puttin' on the Ritz," with Joan Bennett in support, didn't do the initial draw at the United Artists Theatre, which was expected for it. Los Angeles is imbued with loyalty to the old line movie stars, and this was part of the reason. The opening week did \$18,200, which is some \$900 less than the average for the first week. High for the house was the first week of the Picford-Fairbanks, "Taming of the Shrew," which brought in \$34,000.

"Paramount's" big picture, "The Vagabond King," which is being shown at second and last week, descending from the \$42,000, the house record for the year, to \$26,000. This is just about average for the year.

Opening of Fox's film, "Without a Pity," which has been a top house average at the Criterion, with \$14,095. This was approximately the average for the picture, as Greta Garbo's opening of \$22,565.

"Grisham" Is Low

"Rio Rita," playing its first downtown run at the Orpheum Theatre, which has been a top house average at the Criterion, looked good to get away. Opening last Saturday, the house took \$25,000 for the week. It succeeded in getting out of the picture, which, getting off to a big start on its opening day, took a landslide tumble, registering only \$12,500 in this house where the average for the year stands at \$16,195, and where the first week of "Hit It Big" took the record of \$28,750.

"Happy Days," Fox Grandeur picture, which has been a top house average at the Criterion, dropped from \$23,593, the 1930 record, to \$17,663. Average at the house for the current week is \$12,500.

Lawrence Tibbett's M-G-M picture, "Rogue Song," continued good at the Chinese, turning in \$18,924, which was a drop of about \$3000 from the previous week's record.

Allice Is Floppo

Alice White was floppo at the RKO Theatre, her first National picture, "Playing Around," doing no better than \$14,500. This was the year for this house is \$16,740. High was Columbia's "Flight Through the Clouds," which was registered by Columbia's "Murder on the Roof" at \$17,700.

Opening week of Warner Brothers' "Down to Earth" at the RKO Theatre, which also boosted the boxoffice to \$20,000, the house average, drawing in \$28,200. High for this week was made on the first Saturday of "Show of the Week," which did \$36,000, and low was the last week of "Paris" at \$15,000.

Billie Dove's first National picture, "The Other Tomorrow," failed to register at Warner Brothers' Hollywood Theatre, getting only \$14,500. This was the year for this house is \$200 better than the lowest week of the current year. House average for the year is \$16,663. Average for the year's high is \$31,000, with "Wedding Rings" doing the low.

Other Houses Up

The Boulevard had its first top-to-average week for some time with "The Hawk" and the F. and M. "Corral Idea," with a talkie, m. c., a regular feature at this house. Figure was \$8236, better than \$100 up from house average

for the year.

Hollywood went for Norma

Lange's first talkie, "New York

Nights," turning in \$11,066, about

\$350 under house average for the

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DO THREE-ACT PICTURES

M. D. T. O. HAVE GOING PURCHASING FOR MEMBERSHIP

A group purchasing scheme is being organized by the Motion Picture Owners Association of Southern California for the benefit of its exhibitor members.

A central purchasing department is now being developed, through which the members may order any and all supplies and equipment, from paper towels to projection machines. With the grouped buying power the association can command better prices as well as simplify the buying problems of a theatre manager, as instead of shopping around or searching for sources of materials, or wasting time interviewing salesmen, he can simply place an order through the purchasing department and have it filled with the best quality goods at the lowest possible prices.

Sponsors of the plan are enthusiastic over its possibilities and are confident it will not only work out to good advantage, but will also attract new members.

No provision is made for the booking of films, and whether or not this is ultimately contemplated can only be conjectured. Individual managers of independent houses vary as much in their individual tastes for program material as any cross-section of the general public, and it is problematical whether they would be ready to surrender their judgment on pictures to a central booker, at least at present.



TECK MURDOCK

Well Known Light Comedian, Presenting His New Comedy, "Oh Henry"

This Week
Next Week

Orpheum, Oakland
RKO, Los Angeles

Murdock, in his second successive season on the RKO circuit, is presenting his own thumbnail musical comedy, "Oh Henry," aided by Iris Kennedy, Bernice Casey and Charles Randolph. The act is setting laugh and encore records wherever it plays.

SUAVE TALKER IN ATTEMPT AT GYP

A smooth talker with a come-on line has recently been working around local theatres under misrepresentations of being in the agency racket.

As far as his game can be discerned, he is seeking the young and unwary, and if a wiser head pops in to counsel the prospective victim, he makes a fadeout by giving a wrong phone number.

The man, when last heard of, represented himself to a certain young girl act as being a Fanchon and Marco representative, and tried to date her up to talk over a contract. But she had her mother with her, and when the latter came into the deal the man gave an address in Warner Brothers' Downtown Building, and left.

The family went to the address and found it to be that of a doctor, who declared he had had a number of callers coming in expecting to find a theatrical agent. Fanchon and Marco said no man was working for them who fitted the description of the gypster. He is described as about 35 years old, with the appearance of being an Italian, and with a height of about five feet eleven inches. He was wearing a grey suit.

DATIG NOT TO LEAVE

Reports that Fred Datig has been promoted to assistant to Jesse Lasky, and other rumors that he was intending to establish in business for himself, were this week branded as absolutely without foundation by the popular Paramount casting chief. He said he had no knowledge of any such change, and could, in fact, go into business with Paramount if he is under contract to Paramount.

Four Cirillo Brothers Are Very Versatile

Four Cirillo Brothers, whose picture appears on the front cover of this issue of Inside Facts, are real brothers, whose acts included dancing, singing, comedy, instrumental music and impersonations. This, their initial appearance on the Pacific Coast, finds them on the RKO circuit, and this week they are at the RKO Theatre, Los Angeles.

An outstanding feature of the act is the wardrobe, designed by the boys themselves and embodying much originality along with neatness and nattiness.

Arnold, who plays guitar and sings crooning numbers, is a double for Nick Lucas, not only looking like him but singing in the same style. The perfect clocking unison in the Cirillo's dancing is another feature of the act. The quartette expects to announce picture connections in Hollywood soon.

"CODE" CASTING

Cast of "The Criminal Code," to be produced for showing in the Belasco-Curran houses here and in San Francisco, is due to be completed Monday positively, for reading purposes. The seven players of the original Chicago cast who are being brought on are due in L. A. Thursday, and rehearsals are scheduled to start at the Belasco Monday. Walter Coligan is doing the casting under supervision of the author, Martin Flavin. Fifteen parts are to be cast locally.

U. COMEDY SERIES

George Sidney and Charlie Murray will make a series of two-reel all-talking comedies for the 1930-31 Universal production. The series will be directed by Nat Ross.

PLAN THEM ALONG LINES OF REGULAR LEGITIMATE SHOWS

A full evening of feature picture entertainment, with no other fare on the bill, is under contemplation as a possible innovation at one of the larger studios. The plan would have the feature pictures built up similar to stage shows, with regular climactic acts—probably three—with intermissions, and in all other ways follow the structure of legit shows.

The plans are still highly tentative, with as much opinion against the project as for it, according to informants—but several of the influential studio execs are strong in the pro arguments.

The idea started with the studio contemplated putting out a former silent picture success in a talkie version. The silent film was one of those which was vastly overshot, and which, according to all who saw the original and the finished release, was badly hurt by the necessary cutting. To squeeze the same story into a talkie, without progression from more slowly from an episodic standpoint than does a silent, was considered a problem. Which brought about a suggestion that it be made in a regular full-time stage play version of the picture. The suggestion led to a discussion among the execs as to whether the talkies had not opened this field generally to pictures, and now decision rests in the balance as to whether the organization shall start upon a wide series of such pictures for runs in the larger cities, and road showing in the smaller ones.

It is declared that, with the proper vehicle, properly adapted for a maximum of entertainment, there is no less reason for such films going over than there is for stage plays of equal length. The opposition is urging as a reason against, the greater concentration necessary for picture viewing, claiming directly it is the only way to keep the strain from becoming too tiring.

Nevertheless, this may be the next innovation to follow in the procession of talkies, sound spectacles, color films and grandeur.

F. AND M. PLAN TO PUT ACTS ON AIR

Fanchon and Marco are giving serious consideration to nationwide radio tie-ups to build up popularity for their ever increasing circuit, according to informal advice this week.

Although well known in every major city on the Pacific Coast in the comparatively new eastern territory which they are rapidly invading, Fanchon and Marco have encountered the necessity for a lot of pioneering, in addition to which there is strong competition from established producers who have name acts better known in that territory than many of the F. and M. feature acts.

To further their cause, Fanchon and Marco are now said to be engaged in working out the details of a weekly broadcast hour to be released over one of the nation's radio networks. One of the ideas advanced is that half of the program will be produced and released from New York, while Los Angeles would originate the other half.

It is realized that very special attention will have to be given to this program to make it a creditable one and that it will require the supervision of a radio specialist and careful production. These details also are being given consideration at this time, and until such time as things are set for operation it is probable that no official announcement will be forthcoming.

"NUT FARM" OFF

Plans to take "The Nut Farm," which recently closed at the Vine Street, out on a roadshow tour, were bearded this week. Emerson Treacy, comedy star of the piece, reported no definite proposition for the tour, though opinion concerning the venture continued favorable from various sources.

SONG AND DANCE PICTURES ON WANE

(Continued from Page 1)
comedy and drama were the demands, with every really tense situation that comes along in a picture virtually taking the audience into knots, and with the patrons more than willing to give the break-away from the good comedian or comedienne.

The break-away from the song-and-dance stuff was predicted by Inside Facts a couple of months ago, the declaration being made that the anti-fencing which is so very evident in the picture world spread to the outlying sections rapidly.

SHIRK WITH CONGO

Adam Hull Shirk, former publicity man for Columbia Pictures, is now with Congo Pictures, Ltd., in Hollywood, to handle exploitation and publicity work for that organization.

BOYD IN "SPOILERS"

William Boyd, recently of the New York stage (not the Pathe star), has been signed by Paramount for the role of Alec McNamara in "The Spoilers," in which George Bancroft is to star.

CORRIGAN IN CAST

Emmett Corrigan, actor and conductor of a casting agency in Hollywood, is playing a part in "The Spoilers," as "The Women" currently. It is understood Corrigan is considering giving all his spare time to acting and directing.

STILL LOOKING FOR 2 PICTURE LEADS

A good looking and young male lead who can sing and act, and a good looking girl who can do it too—can find a break awaiting them at the Tiffany Studios. But salary will be in the \$500-a-week class, or anything like that.

Phil Goldstone, Tiffany production chief, is still looking for leads for "Resurrection," which he brought with him when he took over the production reins.

Sets for the picture have been built for more than three months, but Goldstone won't go into production until he's found just the leading duo he wants. And he's mighty particular that both of them fulfill all specifications. One is that there will be no dubbing.

First prospect was that Marion Satterly would have the leading girl role, but she was dropped due to inability to match her up with a satisfactory leading man.

Then it looked like Buster Collier would do the male lead, but this plan also was changed.

Then it was thought that E. Mason Hopper would direct the picture, but with the long delay in availability to cast, this also seems to be out.

NORMAN CANNON HERE

Norman Cannon, who bought out the Empress Theatre in Vancouver about six months ago, is in Hollywood this week, with word of the big business his house is doing in the B. B. and T. T. British Guild Players had one show run seven weeks, which is in the nature of a record for the city. Cannon's trip here was to contract an ingenue and a second business woman. He left again last Monday.

MAY DO ANOTHER

Major Maurice Herbert, who was interested in the recent local production of "The Queen Was in the Parlor," starring Pauline Frederick, is now planning another production here soon. But the plans are said to be in a highly tentative state as yet. He is in the show, the house nor the star decided upon.

IKE IN REVUE

Cliff Edwards has been assigned role of Metro-Goldwyn-Mayer's "The March of Time."

CHAINS TO DROP SMALL HOUSES

CENTRAL OFFICE CHARGES TOO MUCH TO ALLOW PROFIT

The big picture companies are finding little profit in many of their smaller houses, and probably will attempt to unload them to independent exhibitors.

Many of the houses are showing constant red, it is said, and the chain system of doing business, with charges against the house of a proportion of the big central office overhead, is not such as can put them on the right side of the ledger again. It is believed, however, that inde managers, giving their personal attention to the houses, and without the central office overhead, would do so, and thus make the situation profitable to all concerned, as film rentals to the house would then be clear profit.

The first talkie rush by the big producer organizations to grab up all independent houses of any rating whatsoever is now definitely declining, and it is doubtful if the houses will have any market at all within a short time.

Reaction to the policy may result in a revival of Hollywood independent picture producing to some extent, though the greater hazard of talkie making is hardly likely to revive it to any degree comparable to the halcyon days of Poverty Row and its kindred spots.

NEW FRANKLYN SHOW

Franklyn Productions, of which Franklyn Warner is the head, producers of "Oh, Susanna!" are planning an original dramatic production for the Mayan Theatre, to open in about four weeks. Rehearsals are slated to begin in about ten days. No names have been designated as yet, either for the play, director or cast.

AYRES PRODUCTION TO START RUN MARCH 30

Dudley Ayres' production of "Among the Married," the show which Edward Everett Horton put over for excellent boxoffice as his Majestic closer, is declared to be definitely set to open either here or in San Francisco March 30, though negotiations for houses in either city have not been closed as yet.

Charles King is manager and director, and includes Ayres, Robert Frazer, Alma Tell, Miami Alvarez, Howard Russell and Virginia Thornton.

400 AT GUILD MEET

An attendance of some 400 turned out for the annual St. Patrick's day meeting of the Catholic Motion Picture Guild held in the K. C. Hall, Hollywood. Johnny Hines, m. c.'ing the show, had an exceptional stock of wares to offer, and turned the trick for a night. Included on the program were Walter Catlett; Margaret Warren, who did Irish songs; Frank Richardson, who balladed "Mona" and "Without a Song"; Tommy McFarland; Beverly Hill and Roscoe Ates in a sketch, and George Clifford, billed as "an Irish youngster." Maureen O'Sullivan was hostess.

OPERA SINGER ARRIVES

Grace Moore, opera singer, has arrived in Hollywood to make a motion picture for Metro-Goldwyn-Mayer, based on a story suggested by the life of Jenny Lind. Sidney Franklin will direct.

SUPPORTING SHEARER

Raymond Hackett has been cast in support of Norma Shear in "Let Us Be Gay," which Robert Z. Leonard is directing for Metro-Goldwyn-Mayer. Rod La Rocque is opposite Miss Shearer. Others in the cast are Marie Dressler, Hedda Hopper, Sally Eilers, Tyrrell Davis and Gilbert Emory.

\$50,000 PUT INTO 'DAZE' AT MASON

Representing a \$50,000 investment before the first curtain goes up, Fred Waring's Pennsylvanians open in "Rah, Rah Daze" at the Mason Tuesday.

Plans are to play the show here, and maybe also a run in San Francisco, as the only coast dates. If it gets over, it will jump straight back to Chicago for a summer run. The entire production will be shipped except the 36 ensemble girls, recasting of this section of the show to be made in Chicago before the opening there.

Players under contract to Waring include the Three Girl Friends; Dorothy Lee, an RKO picture player who is doubling into the show; Evelyn Nair and Jack White, comedian.

Fred Waring, who gets a salary of \$500 a week for himself, and his gang, has had several picture offers at that figure, but he turned them all down in favor of his "Rah, Rah Daze" production, predicting it to be a knockout. The entire show is original, and on the revue pattern.

\$2,000,000 RKO JOBS

Contracts aggregating \$2,000,000 for new work at the Radio Pictures studios have been awarded, with work to start at once and last into the summer. This will bring the total change-over costs from the old F. B. O. plant to approximately \$6,000,000. Structures to be built include two new stages, a four-story dressing room building, and new properties and still camera departments.

KAYE LEAVING L. A.

Eddie Kaye is leaving Coffee Dan's here to open at the Tavern, Salt Lake City, next week. A special "Coffee Dan Nite" will be a weekly feature at Eddie's new spot.

HEADQUARTERS OPENED BY CONGO PICTURES

Headquarters of Congo Pictures, Ltd., formerly in Mombasa, British East Africa, have been transferred to Hollywood. Executives are Nat H. Spizer, president, in charge of production; William Alexander, vice-president and general sales manager; Harold D. Smith, director and treasurer, and William S. Campbell, secretary and supervisor of production.

The first offering is "Ingagi" (Gorilla), which had its world premiere at the Spreckels Theatre in San Diego early this month. It is a record of Sir Hubert Winsted's expedition to Africa to locate a native tribe said to consort with gorillas.

Further expeditions to Africa are now under way, and a South Sea expedition is being projected to search for the "missing link," and other scientific thrills.

"FOLLOW THRU" CASTING

Paramount is now concentrating a deal of attention on their film version of Schwab and Mandel's stage success, "Follow Thru." Production is to start late this month. Nancy Carroll and Buddy Rogers have the leads, with second romantic leads to be played by Margaret Lee and Don Tomkins, creators of the parts in the original New York production. Zelma O'Neal and Jack Haley, also of the original, will redo their comedy leads, and Thelma Todd has been signed for a supporting part.

RAY SMITH LEAVING

Ray Smith, head of the William Miller Productions art department, is planning to leave for Honolulu, where he will look after some of Miller's interests in the Hawaiian Islands.

CHANGE TITLE

"New Boy" is the new title for the Warner Brothers special formerly called "A Woman's Game."

POWERS TAKES OVER S. L. C. PLAYHOUSE

Roger W. Powers has bought out C. C. Spicer's interest in the Playhouse, Salt Lake City, and opens Sunday, March 23, with practically the same company. It is understood that he intends to replace General Manager Clogston.

The only changes contemplated in the cast are understood to be new leads, with Beh Erway and Gladys George getting the berths. Powers may follow the stock star system for the last couple of weeks of his season, when the star competition is keen in S. L. C.

The lease purchased by Powers from Spicer has six and a half years to run.

Powers was a visitor in Los Angeles the early part of the week.

NEXT CADDO NOT SET

Whether Howard Hughes, president of Caddo Productions, will do "The Front Page" as his next picture is not definitely determined as yet. He is too busy with pre-miering and releasing "Hell's Angels" at present to be otherwise interested, it was stated. Hughes has several stories up for consideration, "The Front Page" included.

'ANGELS' PREMIERE SET

"Hell's Angels," Howard Hughes' air story which required three years, more or less, to make, is definitely booked to have its world premiere at the Chinese Theatre, Hollywood, April 19.

CUNNINGHAM ILL

George Cunningham, dance director, is confined to his room at the Ritz Hotel by illness.

STARTS BIG---HOLDS EVERYTHING

AND COMES BACK

STRONGER THAN EVER!

SECOND WEEK OF

EDDIE PEABODY AT LOEW'S STATE

Found the Ace of Banjos

GOING

COMING

AND GETTING

BIGGER—FASTER—BETTER

THE LATCHSTRING OF POPULAR
APPROVAL ALWAYS HANGS OUT ON
THE RETURN OF EDDIE PEABODY

Exclusive Management—MRS. EDDIE PEABODY



INSIDE FACTS Of Stage and Screen

Published Every Saturday
One Year - - - \$4.00 Foreign - - - \$5.00

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ARTHUR W. JAMES - - - - - Vice Pres. and Counsel
WILLIAM C. OWEN - - - - - Secretary and General Manager

Vol. XI Saturday, March 22, 1936 No. 12

"Oh, well, after all, it's only one man's opinion."
In this wise does the actor, producer or publicity man seek to console himself when he reads an unfavorable review of a production.

Singularly, an exploitation man who dismisses as without value an unfavorable criticism, will seize avidly upon a favorable phrase and plaster newspaper ads and 24-sheet board notices with something that is, "after all, only one man's opinion," but which in this case he considers a tremendous asset. In the case of an interpretation of law, or the diagnosis of the physical disorder, the actor, producer or publicity man will generally accept "one man's opinion" with confidence, although much may depend upon the opinion.

The responsible critic is no less a skilled specialist than physician or lawyer. Through training, experience, observation and practice he develops ability to diagnose dramatic values, and through ability as a writer he is able to express his diagnosis clearly. His opinion is not "one man's opinion" in the layman's sense. It is a very valuable professional appraisal, value of which to actor and producer is inestimable.

PLANNING RETURN OF MADGE KENNEDY

Charles L. Wagner was in town last week making arrangements for the Billmore Theatre to house his production of "The Perfect Alibi," featuring Madge Kennedy. The show is scheduled to open March 24. Company comes here from San Francisco, where a big business is reported, with sell-outs at \$5 top.

Production is to be ballyhooed as a home-coming for Madge Kennedy, who is an alumna of L. A. High. Wagner is the man credited with the success of McCormack, Galli Curci and many other topnotchers.

READYING "TOP SPEED"

Jack Whiting, musical comedy juvenile of New York, has arrived from the East to play the romantic lead in "Top Speed" at First National. Joe E. Brown as "Elmer," Bernice Claire as the heroine, Laura Lee as the comedienne, Frank McHugh, Edmund Breese and Wade Boteler are other members of the cast. Mervyn LeRoy will direct.

OPPOSITE ALICE

Paul Page has been signed to play opposite Alice White in "Mazzy," the star's next First National vehicle. Eddie Cline will direct. Cast includes Robert Agnew, Myrna Loy, Douglas Gilmore and George Irving.

GEORGE MORAN ILL

George Moran, of Moran and Mack, has been taken to Angelus Hospital, Los Angeles, for a major operation. He was at home for two weeks previously.

JACK NOONAN'S TRIAL

Jack Noonan is to go to trial March 28 on the charge of looting the apartment of Ted Lewis. Noonan is brother of Sally O'Neill, screen actress.

LANGDON AT W. B.

Harry Langdon is to make his feature length talking film debut in Warner Brothers' "Come Easy."

BACK IN VAUDE

Hal Skelly and Gus Edwards are back in vaude on RKO time.

NOLAN, U IN CLASH

A clash was reported between Mary Nolan and Universal last week, resulting in the actress instructing her attorney to file suit to break her contract and get damages. She charges she was removed from the cast of a picture in production and another actress substituted, although she was on the lot ready for work. Carl Laemmle, Jr., claims her contract permits them to remove her from a cast at any time and attributes the trouble to Miss Nolan's temperamental.

HEINK SEEKS FREEDOM

Ferdinand Schumann-Heink is endeavoring to get a suspension of the six months jail sentence imposed on him in San Diego this week on a grand theft charge in connection with his defunct bond business. He claims he has a \$20,000 a year job waiting for him in Los Angeles and can repay losses totaling \$66,000.

HORSE TO STAR

William Scully, director, recently signed by Fox, will bring to the screen an audible version of Max Brand's story, "Alcatraz." The central figure in the story is a horse. For the past week Scully has been busily engaged in taking tests of horses.

U. RE-SIGNS ROBERTSON

John S. Robertson has signed a new contract to return to Universal for one picture when the studio goes into production with its new program in May.

PREDICT STOCK RISE

Inside sources were this week predicting a rise in RKO stock to 100. The stock has been making steady advances well above the 30-fifty level, consistent gains of 2 to 2 1/2 points in the early part of the week, and the tip-offs are 100 is the goal. Believe it or not.

DOROTHY'S NEXT

Dorothy McKall is to have the title role in First National's "Girl of the Golden West." John Francis Dillon will direct. James Rennie, husband of Dorothy Gish, will play the bandit.

TURPIN GOING ABOARD

Ben Turpin, who has been touring vaudeville, will sail for Germany this week to fill dates there.

SEEKS POLITICAL MOVIE AS WORTHY

The plan, started locally, to form an amusement-world political organization, continues to receive endorsements from all parts of the country.

The news of the move, which has been carried exclusively in Inside Facts, has met with only approval, and it seems certain that when an active start is made toward realization of the plan, it will have practically unqualified support. The only reason for this has been that its scope was not wide enough as originally announced. First notices coast cities contributed letters urging that the organization be enlarged to include the coast, and now letters from the East are urging that it be made a national organization.

Among the latest endorsers of the move is Arthur Janus, editor and publisher of the New York motion picture trade paper, "Exhibitors' Daily Review and Motion Pictures Today." In his editorial columns James says, in part: "We read that some big band, Charlie Miller, is organizing a political unit in Hollywood to include all in whatever capacity, connected with the enterprise of motion pictures."

The reason set forth is the fact that local politicians in lower California—as elsewhere—have figured pictures as a political football and picture people as of no value in the vote at election time.

"There are, of course, at least a pure lot to this question but as our local matter is in Hollywood, we believe the organizing experiment to be of value. Prohibition was over by a manically backed minority upon a supine majority. That's exact history, no matter what your view is."

"It is also true that, organized for it, the screen could elect or elect candidates to office, high and humble, and with the Brookharts and the Hudsons in the political arena the temptation to acquiesce to resist abuse in high places is very great. The industry may some day be forced to do this, and it is up to now there has been a manifest desire on the part of the business as a whole to come out of politics and operate a business for the purveying of amusement to the world."

"We rather incline to a full immersion of Charlie Miller's program to test out the strength of our industry, and if it fails, there is nothing about the picture enterprise that is political or immoral, and it is safe to say since industrial groups, labor and others, have found it necessary to protect themselves against the possible ruler, the regulators and the devourers of public life, it may be wise to convince them of power which is inherent in the screen."

It might even be that the picture folk, well organized and conscious of their responsibilities, could shake the sewer politics of Southern California in half an hour, make it respectable, decent and fit for the sight of God fearing men."

This is error. Miller's plan called for an organization to include all people connected with any kind of show business in Southern California.

"SPINDRIFT" OPENING

"Spindrift" Martin Farrow's latest play, will have its premiere at the Pasadena Embassy Theatre next Thursday evening, March 27, with Gilmore and Gypsy O'Brien heading the cast. "Spindrift" is a psychological drama dealing with an art colony in California in the aftermath of an earthquake and an emotional upsurge. It is scheduled to play until April 5.

LETTERS

There are letters at the Los Angeles office of INSIDE FACTS for the following:

BIDES, Roscoe
ATMATED BROOKS
DOWNING, Harry
GILLETTE, Bobby
SHARLAND, Fred C.

TEL-A-PHONY JAMES MADISON

Hello, Irving Tharberg.

Hello, James Madison.

What is your definition of a tattooed lady?

One that is zoned for business.

Hello, Bill Woolfenden.

Hello, James Madison.

How did the rumor get round that you were going to manage Singer's Midgits?

Because out at Pathe, I have charge of the "shorts."

Hello, Robert L. Ripley.

Hello, James Madison.

I enjoy your "Believe It or Not" column.

In Sweden it's called "I think so or ain't it?"

Hello, Madge Kennedy.

Hello, James Madison.

The times seem to be improving.

Yes; nearly all the married women have jobs.

Hello, Governor Young.

Hello, James Madison.

What is your definition of a reprieve?

A new lease of life, with a cancellation clause.

Hello, John Ford.

What is your definition of a legitimate?

Legitimate

(Continued from Page 4)

quired the full use of these talents, which he used unapologetically. His weeping roommate and confidante was delineated by Dwight Frye, who was called upon to display frequent hysteria, a difficult part to maintain a three acts without a let-down, and he could not be blamed for resorting to a little excess mugging and somewhat careless make-up. His emotion was not quite deep enough to be always convincing.

A bit part as a French waiter by Alfred Jenkin was poorly done. He spoke half his lines before he seemed to suddenly remember he should speak with a French diphthong. Peter Shaw and Brenda Forbes, cast as a couple of young bloods, supplied the romantic play for whatever value there was in it. Vesey O'Dayven acted as an English knight, father of the victim, in a sufficiently capable manner, if without much inspiration, and Suzanne Leau appeared in a bit that merely required that she look dumb.

The single set, an interior, was attractively done by C. Worden Bethel; a panoptry furnished blood by music between acts, and coffee was served in the lounge. Business was very tight.

Yeats.

EDDIE KAY B.B.B. Says:

Extemporaneous

Master of Ceremonies

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Hello, James Madison.

What's the difference between our national song and a nation-wide prohibition referendum?

One is "How dry I am," and the other "How dry am I?"

Hello, Joe E. Brown.

Hello, James Madison.

Henry Ford states he will stop making flivvers unless prohibition continues.

Score another point in favor of the "wets."

Hello, Henry Mencken.

Hello, James Madison.

Why do some anti-social societies deliberately entice their victims to break the law?

Their motto is, "One good crime deserves another."

Hello, Harry Richmond.

Hello, James Madison.

What is Doherty trying to prove at his present trial?

That he was not the "Fall" guy.

Hello, Winnie Lightner.

Hello, James Madison.

Some men go around without hats to strengthen their hair.

It's a lucky thing their legs aren't weak.

NUMBER STOPS SHOW

Lon Murray, New York and L. A. director, has directed Billy Sullivan, who was featured in "The Leather Pushers" series, wrote the words and music to a new number called "Go Into Your Dance," recently staged at the Masques' Revel. A few of the celebrities who took part in the song and number staged by Lon, were Nance Edwards, Benny Rubin, Lon Murray, George Stone and Billy Sullivan. The number literally "did the show" up, as it is the first time in the history of the Actors' Club that an all-nighter act was featured in the program.

NEW DANCE CLASSES

New classes in musical comedy dancing for business girls will be started at the Wills-Cunningham Studio of Stage Dancing, Hollywood, next Tuesday. The classes will be held twice a week, on Tuesday and Friday evenings 6 o'clock. New classes are also being organized for children.

NEXT REP PLAY

The next play of the Civic Repertory at the Hollywood Music Box is to be "The Hero" and the production will be supervised by Gilbert Emery, the author, Paul Irving director. It is to open March 31. "Children of the Moon" was scheduled but casting difficulties made it necessary to set it back.

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Harold J. BockManager
PHONE DOUGLAS 2213**SAN FRANCISCO****KRESS BLDG.****935 Market St.,**

Office Suite 504

**COLUMBIA'S OPENING WRITES
TOP FIGURE IN LEGIT HOUSES**

SAN FRANCISCO, March 20.—Orpheum, got away to a healthy start. A premier night at a \$5 top and consistent business throughout the week brought up the total gross to \$18,000. After one more week, the Ben Greet Players run for seven days.

With Madge Kennedy in "The Perfect Alibi," the Columbia, opening on the site of the old

Orpheum, got away to a healthy start. A premier night at a \$5 top and consistent business throughout the week brought up the total gross to \$18,000. After one more week, the Ben Greet Players run for seven days.

Third and last stanza of Le-nore Ulfic in "East of Suez" at the Geary took in 10,000 bucks, a low figure. House remains dark until March 31, when "June Moon" comes in.

Duffy Theatres fared average well. The President, with Frank Craven in "Salt Water," took in \$5,500, while the Alcazar, with Mary Boland in "Ladies of the Jury," drew \$5,000.

Fay Marbe opens Sunday at the Curran for one week, after which the house again goes dark.

Sid Goldtree's Green Street Theatre is still in the hands of the Tivoli (the old Columbia) and the Capitol are also temporarily closed.

**TAB COMPETITION
NEW OPENINGS**

SACRAMENTO, March 20.—His brother, Frank, opening a musical tab policy at the Sutter, Jack Russell has joined the Roy "Hiram" Clair organization at the Plaza and the two Russell brothers will run active competition for the business of the town. It is reported that Jack Russell, in addition to working in the show, is also financially interested in the enterprise. His wife, Evelyn DuFrene, is working with him.

Present policy of the Plaza has been one show for one night and matinee on Wednesday and Saturday, and continuous shows on Sunday.

Clair played stock at the Plaza Theatre on Ninth street for 134 weeks, but changed to musical comedy on March 9. During the last weeks of stock performances Gene Lewis and Barbara Brown were featured as leads.

Russell is well known in Sacramento, having played his own musical comedy company the Fox-Hippodrome last summer.

The Frank Russell show opens March 23. A few of the cast are: Ralph Lanza, Fred Frazer, Garrett Price, Minerva Uteal, Millie Pedro and Joan Moeri.

REORGANIZE FIRM

SAN FRANCISCO, March 20.—San Francisco and New York Theatre Productions, Inc., has been reorganized and is now in the hands of local business and theatrical men. Oliver Morosco, Helen Morosco and Robert Warwick are no longer associated with the firm. Following are the new officers: Joseph D. Bell, president; Robert Bird, vice-president; Coy R. Sims, second vice-president; R. A. Cordano, secretary and treasurer; Stewart Wilson, director.

WITH PIT SHOW

Tom Heeney, former press agent with the Barnes and Sells-Floto circuses, is here as manager of the Korte attractions, a Market Street show.

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Curtains**

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CURTAIN PRIVILEGES
BOUGHT FOR CASH
OR SCENERY

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**ANNOUNCEMENT
NOTHING NEW GIVEN THAT
OLIVER MOROSCO — HELEN MOROSCO
ROBERT WARWICK**
Are No Longer Associated With the
S. F. AND N. Y. THEATRE PRODUCTIONS, INC.
SAN FRANCISCO
ROBT. BIRD, Acting President

**San Francisco
Radio Notes**

SAN FRANCISCO, March 20.—National Broadcasting Co. has added two radio acts to its group of local performers. The first, William Don, former Los Angeles artist, specializes in English comedy and is characterized by the character, Dr. Ojahn. The second is the Park Sisters, harmony duo, previously with Olsen and Johnson.

Saturday night's 10 to 12 "Spotlight Review" over NBC shows promise of being an outstanding radio feature. Plenty of comedy and other features distinguish this Ted Maxwell creation which includes Maxwell as master of ceremonies, Bencie Walker, Peggy Chapman, Richard Grant, The Comedians, William Powers, Irving Kennedy, Bobbie Deane, Capt. William Royle, Johnny O'Brien, Charles Marshall, Inezia Montague, Johnnie Toffoli and Walt Beban and his Musical Musketiers.

KJBS should announce its call letters more often. We listened to the station for more than half an hour, but did not hear the announcer let us in on the source of the program.

The Montag Melodians, instrumental trio—Lon Proteau, Charles Linn and Reese Campbell—play piano, clarinet and sax, made their debut over NBC this week and successfully.

Monday night from 10 to 12 KFVI presents its Holligan Frolic, featuring the Folsie Sisters, Henry and Les, Johnny Oliver's Hawaiians, Isabel Henion, Gertrude Tracy, Rolf Metcalfe, Nadine Chiles, Edna Barron, Dugan, Ray Bata and Henry C. Blank. For our part we'd like to suggest a name—almost any name—to replace the present one.

KFRC has achieved a sister act in the three sisters, Dolores, Nina and Deanne Paxon, who will be heard regularly hereafter over KFRC's 610 kilocycles. They sing and play guitars and ukuleles.

GREETING FOR GREET

SAN FRANCISCO, March 20.—When Sir Philip Ben Greet arrives here March 23 to begin a week of repertoire at Erlanger's Columbia, he will be greeted by Governor and Mrs. C. C. Young and a citizens' committee comprising about three hundred. Outside of various press agent stunts, this is perhaps the first time a professional has been hailed by a general civic group.

DUFFY SHOW IN SACTO

SACRAMENTO, March 20.—Henry Duffy again breaks into Sacramento with the presentation of Charlotte Greenwood's "She Couldn't Say No" for three nights, beginning Thursday, Mar. 20. Nellie Revel, advance agent for the production, was in the city recently and made arrangements for showing at the Sutter Theatre.

REVIVE "HOMESTEAD"

OAKLAND, March 20.—Henry Duffy is to revive "The Old Homestead" at the Dufray Theatre Sunday. In addition to playing the part of Uncle Josh Whitcomb, recently and made arrangements for showing at the Sutter Theatre.

FEM'S BIG JOB

SAN FRANCISCO, March 20.—Alice Seckels, bringing the Sir Philip Ben Greet Players into Erlanger's Columbia this week, is the first woman impresario to handle a legitimate attraction of this size. The company will present a series of Shakespearean repertoire at a \$3 top.

**'HAPPY DAYS' GETS \$19,000
FOR WARFIELD IN FIRST WEEK**

SAN FRANCISCO, March 20.—In picture show, as in legit, Leen got its swath, opening of "Happy Days" at Loew's Warfield proving the most exciting thing on the menu.

First week of Fox's "Happy Days," aided by C. Sharp-Minor at the organ, and Peter Paul Lyons and his orchestra saw the house doing \$19,000 and still going okay.

The Fox, with Warner Baxter in "Such Men Are Dangerous," Fanchon and Marco's Sunshine Idea, and Walt Roesner, m. c. did \$50,000. Joan Crawford in "Montana Moon" is now in.

Second week of Paramount's "Vagabond King" at the Public's St. Francis found that house still doing near record business, with a figure of \$19,000 attesting to the popularity of Dennis King's voice, Lupe Velez, cawing on the Granada screen in "Hell Harbor," drew \$18,500 into that house. A special stage production by Don George, the day before, and Harold Ramsay at the organ, aided, "Honey" now in.

First week of Radio Pictures' "Roadhouse Nights," closed rather weakly at \$12,000. Harry Richmond in "Puttin' on the Ritz" is the current picture.

RFKO's Orpheum, with the first and last week of Radio Pictures' "Second Wife," did fairly at \$12,000. "Framed" is the current picture.

In Universal's "Cohens and Kellys in Scotland," Ackerman and Harris had their second best week at the Casino, doing slightly more than \$12,000.

Final week of John Barrymore

MORE CASINO SHOWS

SAN FRANCISCO, March 20.—Ackerman & Harris have inaugurated a new policy at the Casino, changing from three shows daily to four. House has been playing to near capacity business since its opening several months ago.

DEIRO RETURNS

SAN FRANCISCO, March 20.—After a successful engagement on the Moss Circuit, England, Guido Deiro, accordionist, has returned here. He contemplates a concert tour of the coast, playing all of the principal cities.

HEAD USHER AT FOX

SAN FRANCISCO, March 20.—After five years with Fox West Coast Theatres, John B. Kimmis has been made head usher at the Fox Theatre.

HOTEL GOVERNOR

TURK AT JONES

SAN FRANCISCO

THE HOME OF ALL THEATRICAL PEOPLE

PLAYING SAN FRANCISCO

SPECIAL RATES TO PROFESSIONALS

JACK WOLFENDEAN, Prop.

BERT HENDREN, Asst. Mgr.

George W. Belford

and his

Six American Belfords

ORIGINATORS OF FORWARD FOOT JUGGLING,
COMMONLY KNOWN AS RISLEY

RKO CIRCUIT**SCENERY BY ARTIN STUDIOS**

HOLLYWOOD, CALIFORNIA

REVIEWS COMMENT

TIP OFF HELP SPORTING GENTRY

Curtis Benton, who announces the fights at Hollywood stadium for the air fans, has added a new term to his descriptions that proves a little mystifying to the general run of listeners but is keenly appreciated by many sporting gentlemen who are unable to be at the ringside in person.

Benton now includes in his announcement that so-and-so is in the white corner, and so-and-so his opponent, is in the black corner.

This information may seem immaterial, irrelevant and incompetent so far as the radio audience is concerned, as the average person, no matter how interested he might be in the outcome of the fight, really sees little importance in a fighter occupying any particular corner.

However, to the Hollywood sports fan this information is more useful than any other detail of the bout.

It is the habit of Hollywood sports to let a fair fight end on no fights, but so sporting are they that the money is not placed on the fighter but on the corner he occupies. The better the fighter, the more the combatants appear. A takes the white corner and B the black. Neither knows until the fighters are in the ring which man his money is on, which makes the sport more sporting.

Hence, the kindness of Benton in including this additional information in his broadcast is something that is very greatly appreciated by those betting gentlemen and ladies—who are prevented from being there in person.

500 Callers Register Kick On Withdrawal

"Hank Simmons' Show Boat," a CBS network program which has been released here through KJH, having been off the air and on again several times, is now off again, the time having been taken for a Pacific Coast sponsored program.

Instanting how big the listening public is falling for radio drama and why it is disappearing when it is switched, over 500 telephone calls went into KJH last Wednesday night expressing displeasure over the program's withdrawal.

SWITCH 'SPICE'

KFWB's frolic hour, known as "Spice of the Air," and piloted by Jimmy Mack with the assistance of Cliff and Betty, "The Two Nuts of Radio," has been moved to Monday nights. The program makes a weekly change of hosts, read by Mack, Cliff, Betty, Lolly furnish song interpolations.

Over the Air From KYA SAN FRANCISCO Comes the Voice of Greta Gabler

ALWAYS ANXIOUS TO PLEASE George Nickson TENOR SOLOIST KYA - SAN FRANCISCO

TUNE IN ON DUD WILLIAMSON MASTER OF CHIMNEY AND STAFF ARTIST KYA SAN FRANCISCO

RADIO'S PERSONALITY GIRL JEANE COWAN Dally At KFWB

Program Reviews

"CHASIN' THE BLUES" KJH, LOS ANGELES (Reviewed March 15)

An informal frolic hour broadcast over the Coast network of note, a new radio broadcast is to originate in Hollywood. The program is to be similar to the "Voices From Filmland," now originating through KJH for any length through the Columbia Broadcasting System in cooperation with the Metro-Goldwyn-May studios.

This one, however, is for release by the National Broadcasting Company in collaboration with Radio Pictures. It is now being organized and should be ready for the air in about three weeks.

The cast of "Rio Rita," including Bebe Daniels and John Boles, are tentatively proposed for the presentation, and really bright stars of the film world are promised for every bill.

KFI is expected to do most of the originating for the chain, although some of the musical numbers are to be dubbed in from San Francisco, according to present plans.

Elvia Allman offered a monologue of a lady trying to get the listeners with "I'm a Home Girl," is nobody but Jane can croon. Gene Byrnes and Lindsay MacHarrie offered a dialogue skit in the characters of "The Four and a Half Minute Show." Justified every minute.

"Four and a Half Minute Show" introduced three trombones in a hot selection, then June Parker soothed down the listeners with "I'm a Home Girl," is nobody but Jane can croon. Gene Byrnes and Lindsay MacHarrie offered a dialogue skit in the characters of "The Four and a Half Minute Show." Justified every minute.

And so to bed, laughing heartily. *Yeates.*

CROSS-SECTIONING RADIO-LAND THUMB-NAIL REVIEWS SAN FRANCISCO (Reviewed March 14)

KGO (8 p. m.)—Mediocre transcontinental program from Club Richman, New York. Boon to local talent. Announcer with a strong local bias.

KLX (8:15 p. m.)—Hijinx. Macchada's Hawaiians incessantly on the air. Five-piece orchestral combination supporting Del Sieria harmony team, and doing them no good. Very funny joke about "Sprechen ze deutsch!" "Do you don't get you!" "Sure!" (Up speaker) to radio.

KFWM (8:20 p. m.)—Somebody saying something about St. Pat. Couldn't understand.

KTAB (8:25 p. m.)—New studio feature, "Miniatures." Walter Rudolph conducting orchestra in "La Barcarolle."

KPO (8:30 p. m.)—Cy Trobber's Scrap Book. Prelude to "Deluge" with Trobber featured in an outstanding violin solo.

KFRC (8:40 p. m.)—Bob Olson effectively high-tenoring "Carolina Moon." Mahlon Merritt, Moter, Melodists, good pop orchestra. Walter Bunker, Jr., announcing and singing.

KYA (8:50 p. m.)—Calendar of the Air. Pleasing feature with Harry Bechtel reading and singing. Little in musical interpolations.

KGCC (9:20 p. m.)—Charley Grant two-minute song followed by three-minute discourse on a steaming hot sandwich. "Steak and potatoes seven times." Must be hot stuff.

KFWI (9:40 p. m.)—Isabelle Henrich displaying a night-vision voice in ballad singing. Nadine Criss accompanying nicely.

KPO (10:15 p. m.)—Jesse Sinfonino and orchestra. Constant echo charged by the mike induced space business. May have been the best.

KYA (10:30 p. m.)—Nice program of the semi-classical with Greta Gabler and George Nickson

NEW BROADCASTS STAR FROM FOLK

By FRED YEATES

Taking advantage of the great popularity that always greets the radio appearance of screen players of note, a new radio broadcast is to originate in Hollywood. The program is to be similar to the "Voices From Filmland," now originating through KJH for any length through the Columbia Broadcasting System in cooperation with the Metro-Goldwyn-May studios.

This one, however, is for release by the National Broadcasting Company in collaboration with Radio Pictures. It is now being organized and should be ready for the air in about three weeks.

The cast of "Rio Rita," including Bebe Daniels and John Boles, are tentatively proposed for the presentation, and really bright stars of the film world are promised for every bill.

KFI is expected to do most of the originating for the chain, although some of the musical numbers are to be dubbed in from San Francisco, according to present plans.

SEARCHLIGHT SERVED BY BOY

The rivalry between Tacoma and Seattle, however, in historic battles have been fought through difference in geographic, railroad, friendship, and other commercial affairs, recently extended to radio, but has been skillfully overruled by the owners of station KVI.

The transmitter for KVI is located at Auburn, Wash., midway between the two cities. It is only about 30 miles apart. Producing studios were located in Seattle and Tacoma, and when broadcasting it was customary for the announcer to say: "KVI, Seattle and Tacoma." This roused the ire of Tacoma citizens, who demanded their town be named first, but when this was tried Seattle raised a fuss and pointed proudly to a population many times greater than that of the sister city as justification for being given the prominent spot.

The announcement last week that KVI has purchased station KTLA, a Seattle station, is now followed by a further statement that the producing studio for KVI will be located in Seattle exclusively, and KOL will serve the Seattle territory, thereby divorcing the two cities ethically and relieving the situation.

These two stations are to be units of the Don Lee system, and, in addition to releasing programs of that chain, will also carry Columbia network programs from New York.

JUNE SCORES HIT

June Parker sang on Paul Whiteman's Old Hour last week with such success that New York wanted to hear her again, so she returned this week's program. Miss Parker is staff blues crooner at KJH.

BACK AT KJH

Mona Content has returned to the KJH staff as concert pianist and vocal soloist. She Organized a few weeks ago after several years of service.

NOE WITH WHITEMAN

Cecil Noe is pinch hitting as Paul Whiteman's first trumpet. The original was called back to New York. Noe is regularly a member of Seymour Paige's Don Lee Orchestra.

vocalizing nicely, Liborius Hauptmann and concert trio playing, and Charles Concanon announcing.

KPO (11 p. m.)—Joe Wright and the Silvers. Organ and piano. Good combination that makes the tickle.

Pickups & Viewpoint

By FRED YEATES

Part of the dedication program from the new studios of KOIN Portland, were released here over KJH last Sunday night, and the second hour was much superior to the first because it was frankly popular and did not pretend to be anything else.

The first hour was a concert by the Portland Symphony Orchestra and Van Hoogstraten, and once more we almost wept with disappointment.

Can anyone explain why a symphony orchestra, when it comes before the microphone, must always offer the same music that regurgitates broadcasting orchestras play to us all day long? The Portland body offered us a pair of the Brahms Hungarian dances and the same number of Dvorak's Slavonic dances, and a Strauss waltz, interspersed with things like "Deep River" and "Little Banjo" by a male quartet.

The symphony conductors who have been regularly insulating the intelligence of their listeners should pay radio the compliment of listening to it before they decide their programs and gain some idea of what is regularly going out. When a listener has heard about three different orchestras play Strauss and Dvorak dance music during the day, and play it effectively, he is not likely to be in a concert expecting something a little more profound and gets the idea, then again playing for the concert hall instead of the mike, he can scarcely be blamed for refusing to listen.

Symphony orchestras should perform their office on the air no less ably than on the platform, and be just as much intelligent thought.

Frank Murphy celebrates the fifth birthday of KFWB. When Warners decided they should have a radio station and bought the station, Murphy was asked to be in charge. He was asked to have it installed in 90 days. "They" said it couldn't be done, but the man—Murphy—insisted—and he is chiefly responsible for talking pictures, got it operating in 28 days. And it still works.

A Los Angeles club has a program for men only this week, and a tip-off that the program is to be smuggled in by which the scandal will be broadcast to the ladies, there will not be a word between now and press time for us to review it.

One has to give some of these and give answers for sin. We just heard one preaching the merits of certain hats so fervently that we could not see his own closet walls covered with a variety of the niftiest styles. One has to remember that he has worn a hat since he was a baby.

A remarkable sidelight on the power of radio advertising comes in a statement that constant plugging by manufacturers of women's and children's shoes has resulted in steadily increasing sales, while the sales of men's shoes has been steadily decreasing. To offset the National Retail Shoe Association is initiating a chain broadcast campaign to get into papa's ears that he needs new shoes.

KJH's proposition to broadcast the midwinter regatta from observation launches was met with the official reason being that tests were unsatisfactory. However, in reality, the insurance companies found the moon in unfavorable juxtaposition with the birth stars of the nation announcers, intimating that the insurance companies' water at this time might result in sad announcers getting all wet. A lot of the insurance companies resulted in a protest, and so news bulletins were substituted. The National Retail Shoe Association is worth something to insurance people, anyway. That much is consoling.

CHATTER NEWS

HISTORY OF CALIF. BE ON AIR

Germinating from the seed of vogue sown by the "Oh, Susanna" musical stage production put on in Los Angeles and San Francisco recently, and presaging a coming fashion for colorful California stories, a new coastwide radio release is to go to the air, such Wednesday night in which the outstanding episodes of California history, from the discovery of gold to the driving of the final spike of a transcontinental railroad, will be presented in dramatic form with the historical facts and songs of the period.

A great deal of original research has been undertaken to make these historical facts as accurate as possible, and no doubt a great many writers and producers will be listening in to accumulate a lot of otherwise expensive data without effort and without cost, to be used in novels and pictures.

The few remaining original '40ers are billed for appearance before the mike on these programs, which will originate in KFRC, San Francisco, and go out over the Don Lee system (KJH in Los Angeles), every Wednesday night, 8 to 8:30, beginning March 19. An oil company sponsors the presentation.

KFWB SIGNS VAN

Billie Van, singing pianist who operates under the nom de guerre of Paul Revere, has been signed by KFWB as an exclusive starist.

PALEY ON VACATION

William S. Paley, president of CBS, is vacationing at Palm Springs.

IS JUNIOR ANNOUNCER

Frank Vallan has been taken on as junior announcer at KFI.

PLAYS HELLO GIRL

Marvin Werner, leader for Everett Hoagland and His Troubadors, is doubling on the switchboard at KFWB besides playing the saxophone.

WANT MORE POWER

KFWB and KFVD, Los Angeles, have applied to the Federal Radio Commission for permits for increased power.

CHANGE CALL

KEJK, Beverly Hills, has changed its call letters to KMPC, the last three letters signifying the McMillan Petroleum Corporation, owners of the station.

PATHE SIGNS GLEASON James Gleason has been placed under a long-term contract by Pathe for work as a player and as a dialogue writer.

Hardly ever a comedy picture, whether feature or 'short,' that doesn't select anywhere from one to a dozen jokes and gags out of MADISON'S BUDGET. The author of MADISON'S BUDGET is now located in Hollywood, and although Thanksgiving Day is a long way off, is ready to talk 'turkey' to some big motion picture concern that desires a writer who really knows his laughs. So DIAL FOR DIALOGUE and other comedy requirements to JAMES MADISON, 'Regon 9407, the address: being 465 South Detroit St., Los Angeles

NORTHWEST RADIO DOINGS

KEN STUART RALLS AS HIS FAVORITE

SEATTLE, March 20.—Ken Stuart, who had forth before a mike at KJR, local unit of the Northwest Broadcasting System, one of the real veterans of the local ether field. Deserving the advertising agency racket three years ago for the radio, Stuart has, in this time, built what is possibly the largest individual following of any artist in these parts.

Originally entering a local studio as a singer, Stuart soon turned his attention to broadcasting sport events. Through this medium, covering boxing, wrestling, baseball and football, Stuart has corralled the admiration of listeners interested in these endeavors. Stuart originally conceived the idea of broadcasting by remote control from the local Coast League Ball Park a detailed account of the professional diamond tussles, and this season enters his third consecutive season as exclusive broadcaster there. Ken also picks up the telegraphic accounts of the games from the local Coast League Ball home and works up an interesting, coherent account of his radio audience.

Another Original
The broadcast of the wrestling match was also an original idea of Stuart's, and Floyd Musgrave, local promoter, attributes the success of the venture to Ken's local draw. From a beginning that brought out less than a hundred fans, the wrestling bouts, due to Ken's thrilling recounings, now draw upwards of three thousand fans weekly.

Since he also joined KJR's forces but a few months ago, holds such a firm position with the outfits paying for the time, that when he made the shift, his clients went right along with him, so strong was their confidence in him.

Sunshine Hour
In addition to his sports announcing, Stuart carried the idea of devoting an hourly program each day for the "shut-ins," folks confined, through infirmity, to their homes and beds. This program, known as the "Sunshine Hour," Stuart carried with him when he also took with him when he changed stations. In this program Ken incorporates melodies, old time songs, and tunes of a cheerful nature, the entire idea of the broadcast being to bring joy into the lives of those unfortunate to be confined to the program.

The management of KJR declares that this "Sunshine Hour" is responsible for as heavy a response, cleared through fan mail and telephone commendations, as any program it puts over the air through out the day. Stuart's voice is as clear, mellow tenor that is easily listened to.

SENSORS IN SWOP PLOW FIVE PICTURE

SEATTLE, March 20.—The local censor board had another work-out here this week when Joe Danz, owner of the Embassy, first and second run grind house, endeavored to display "No More Children," an independent silent.

The misanthrope of puritanism swooped down on Joe after he had barged out in huge two-color advertisements heralding the film. The celluloid was jerked and the house remained totally dark for a day and a half.

Danz took the matter into court, through his attorneys, and secured a show-cause order against the exhibitor, which gave him the right to exhibit the picture pending a final decision from the superior court. The trial comes up this week.

P. A. SHIFT
SEATTLE, March 20.—Herb Royster, who has been fulfilling the p. a. spot for RKO in Spokane, was transferred this week to District Manager Carter to Portland. Sammy Cohen, who has been filling the Portland spot, is assigned an assignment, but it is expected he will be sent to Spokane.

Single Tune, But Following Is a Big One

SEATTLE, March 20.—Although he admits that he can only play "Far, Far, Way" Ivan Dimars, staff pianist at KOL, who is also chief musical director of this local station, has won a big personal following for himself by his work on the keyboard. Ivan supplies all the accompaniments for the countless artists, including opera singers, jazz artists and yodelers. Artists generally concede that Dimars is one of the ace pianists on the air in this territory and his fan mail even goes so far as to bring cakes and cookies from food admirers. In addition to his general musical directorship of KOL, in which capacity he builds many fine programs, Dimars is the Columbia Theatre's nightly offering featuring Ivan and Roy Slaubaugh. Dimars is frequently heard in solo numbers that vary from the classics to the latest pops, both of which he does exceptionally well.

GLEN AND MARJORIE ARE BIG FAVORITES

SEATTLE, March 20.—Glen Eaton and Marjorie Robillard, harmony duo at KJR, local unit of the Northwest Broadcasting System, stand in heavy favor with their fans in these parts. Glen, a singer of modern dance, and Marjorie, an accomplished pianist, whose beautiful soprano voice, along with Eaton's delightful tenor, are heard daily in regular broadcasts over KJR. Miss Robillard, who supplies the accompaniments for this team, is well-known in this territory for her work and it was only recently that the studio director discovered that she sings as well as she plays. The team, thus formed, is declared to be one of the most popular in this territory, their favor having been won through pleasing renditions of modern classics and heady popular tunes. Heavy fan mail indicates that this pair shouldn't fail to click wherever they go and local enthusiasts wouldn't be surprised to see Marjorie and Glen on the vaude stage some of these days.

PIANIST-ARTISTS POPULAR AT KJR

SEATTLE, March 20.—KJR, key station of the Northwest Broadcasting System and headquarters of this regional chain, boasts two of the most accomplished pianists in this territory. The keyboard artists are Harold Strong and Mabel Mohrman, staff pianists and accompanists who, in addition to their work with the various artists, are frequently heard in solo offerings. Both have a large personal following in these parts.

Miss Mohrman divides her time between working with the popular artists and the dance band of the studio, in addition to presenting her solo offerings. She is also heard as pianist with Damski's Neapolitans. Strong provides the accompaniment for the heavier melodies, being a master of the classics. His solos, too, have built for him a huge following among radio fans. Both Strong and Miss Mohrman are popular here for their outside work. Harold has been very active the past year in theatre work, while Mabel is one of the best known dance pianists in this town, having worked some of the biggest jobs.

CUT MIDNITE SHOWS
SAN FRANCISCO, March 20.—After giving three Saturday night shows at the Golden Gate Theatre, RKO has discontinued the added feature.

DAYTIME AUDIENCE TOTALS THOUSANDS

By THOMAS F. SMART, Manager KJR and Northwest Broadcasting System

SEATTLE, March 20.—Just how large is the daytime radio audience?

KJR, Seattle, has arrived at a rather definite conclusion as to this question, but in so doing found it necessary to broadcast 20 hours daily to satisfy the demands.

To all requests for musical selections sent in during the day, the answer is the same:

"Our request program begins at midnight and continues until 3 o'clock in the morning."

So, Allen Ericksdien, who has charge of the Northwest Broadcasting System complies with all requests that come to KJR after midnight.

Hailing of all request numbers before midnight became necessary when the calls increased at an exceptional rate. The men could never be filled and that one person was kept busy doing nothing but taking requests.

The fact that there is a daytime radio audience, and a very large one has so favorably impressed advertisers that all time on the day schedule is sold. The demand for time before 6 o'clock in the evening becomes larger every day.

Those who listen to other programs during the day consist of people with a wide variety of tastes, as a few minutes of answering calls at KJR has proven. One call comes in for a familiar classical selection. The next is for the latest song hit from the musical comedy stage. The third might be for some singing star, who also plays the guitar and croons some tune about the last ride of an engineer, or sailor who has been out at sea for many weeks.

The daytime audience totals into the thousands.

DAVIS ON ROW

PORTLAND, Ore., March 20.—Sig Davis is spending some time on film row with temporary headquarters at Greater Features. During the past year he has covered some ten of the western states with his road show, with varying success. In addition to showing the film "Red Love," he carried with him Chief Big Boy and his Musical Red Skins, which is claimed to be the only all-Indian traveling dance band in the world. Members of the band are now sojourning at Ft. Lapwai, but are expected to be on the road again early in the spring.

Censor Board Backs, Fills, Goes Haywire

PORTLAND, Ore., March 20.—Although Tiffany's "Party Girl," which was recently shown here to good business at Hamrick's Musical Box Theatre, was duly passed by the censor board, they changed their minds and stated that a "serious error" was made in permitting it to be shown for a week. The viewers first asked that part of the film be eliminated. Later, after the permit had been signed, it was decided that the entire production should have been barred.

Now that the censor board is asked to permit the showing of the picture again, they state that they have been severely criticized for permitting the first showing, and also for the "suggestive" billboards used, and which later on were covered with plain strips of paper, which only augmented their offending value. The city council will now be called in to view the picture and make the final decision as to the repeat showing.

KVI GOING GREAT WITH STAR TALENT

SEATTLE, March 20.—The fastest growing radio station in the Pacific Northwest is KVI, according to E. M. Doerenbecher, president of the Puget Sound Broadcasting Co., owners and operators of KVI, and John W. Sparling, secretary-treasurer and general manager, who have put the station in the lead as one of the favorite stations with listeners.

Within two years the station has grown from a 50-watt "record" station to a 1000-watt broadcasting unit, and the Pacific Northwest outlet for the Columbia and Don Lee Broadcasting System, KVI's recent acquisition of KOL has given the Puget Sound station what is practically full time on the air.

Studio programs, Don Lee Broadcasting System programs from San Francisco and Los Angeles, and Columbia Broadcasting System programs gathered from all over the world are selected to give balance to the day's program. Frank L. Whiting, studio and program director, who formerly was in the program department of the National Broadcasting System and radio critic on the New York Telegram, has supervision of all programs. She is rapidly casting programs in such fashion that KVI is putting out programs of the same high caliber as leading 5000-stations.

DAMSKI TAKES FANS WITH HIM ON AIR

SEATTLE, March 20.—Long a popular favorite with theatregoers of this town, Henri Damski, general musical director of KJR, local outlet of the Northwest Broadcasting System, has continued, since going in for radio work a year ago, to hold his place of popularity.

As director of the System's musical activities, Damski has control of his own unit, Damski's Neapolitans, a concert orchestra that is one of the Northwest's most popular units. The Harmony Aces; KJR's dance band, also comes under the direction of Damski.

Henri Damski, an accomplished musician in his own right, builds diversified programs for local fans that have had much to do with KJR's phenomenal rise. Of the modern school, Damski evidently knows what it's all about and realizes just what the people want.

Predominating in studio talent are former stars of the American Broadcasting System. These include Bob Nichols, chief announcer; Monique Thomas, director of the Serenaders; Helene Hill, pianist; Charles Cade, saxophonist, and Aubrey Knoff, pianist. Hal Chambers, formerly with KJR; Margaret Yost, violinist; Dorothy Grodovic, soprano; Billy Landers, blues singer; Ellen Holtenbeck, tenor; and Bill Ross, emceeing, round out the studio program. All of these artists have established themselves in high favor with fans. Bob Nichols' announcer's staff includes Dick Rickard, formerly with KHJ, Los Angeles, and Eddie Jensen.

GREETINGS FROM STAFF ARTISTS KVI, Seattle

AUBREY KNOFF
Musical Director—Pianist

BOB NICHOLS
Chief Announcer

BILL ROSS
Tenor—Announcer

DICK RICKARD
Announcer—Continuity

HELENE HILL
Staff Pianist

DOROTHY GRODVIC
Soprano

BILLIE LANDERS
Blues Singer

THE SERENADERS
MONIQUE THOMAS, Director and Violinist
GRETCHEN CADE, Saxophonist

STAN SPIEGLE

NOW ON
EARLY BIRD

AND
DAYTIME SHIFT

AT
KOMO

—"Tune in Sometime"

—Thanx

VANCOUVER, B. C.

A. K. MacMartin
REPRESENTATIVE
901 Bekins Bldg.



NORTH WEST

WASHINGTON
OREGON

JEAN ARMAND DISTRICT MANAGER
502 EASTLAKE AVENUE
Seattle, Wash.

IDAHO
MOFANA

Division Offices

Phones: Main 9425; Capitol 1932

PORTLAND, ORE.

F. K. Haskell
REPRESENTATIVE
Postoffice Box No. 16

OPENS FREE CLUB FOR SHOW PEOPLE

SEATTLE, March 20.—Ken Schoenfeld, local lad who has made good in a big way at his father's huge furniture emporium, numbers among his closest friends practically every theatrical luminary in this territory. A scion of one of the wealthiest families in this end of the country, Ken this week announced the formation of the Theatre Club and declared that he personally will furnish the cottage on the shores of Lake Washington, at which press agents, managers, etc., will be free to gather at weekly intervals for suppers and dances and the like. Young Schoenfeld is putting together rather a snooty place. The group has already caught on and the Theatre Club bids fair to be one of the show places of the Northwest, where notables who play here can mingle with the lads stationed here.

Ken queried the local A's of the town for a nonicker for his cottage, which will be maintained free of all cost to the show people. Due to the huge campaigns that have been evident here recently, one of the word slingers has suggested, instead of the "Ladies Club," the "Lairs' Club." No decision has been reached as yet, although the club is due to open within the next fortnight.

ARMAND'S ADVENT BOOSTS PROGRESS

SEATTLE, March 20.—Since the election of Jean Armand, local theatrical figure, to the office of vice-president in charge of promotion and exploitation for the S. L. Cross Music Corporation, local publisher, evidences of rapid progress are reported by the organization. Rapid strides are being made by the company, who report 100 per cent plugs and spirited sales on their current plug number, "Rock-a-Bye to Sleep in Dixie." The Cross Company expect to announce further additions to their catalog shortly, including a new fox trot.

TALKIES GETTING AUSTRALIAN START

SEATTLE, March 20.—The opinion that Australia is just beginning to feel the effects of the talkies was voiced by George and Florence Barclay, ballet master and mistress, here to take up their permanent residence. The team has just returned from an 18-month tour of the English province.

Stage presentations and a vaudeville policy are in high favor over in Australia, declare George and Florence in pointing out that Will Pryor, with a stage band of 30, working with a ballet of 10 girls, is a heavy favorite at the State in Sydney, Australia's largest house. No expense in building their presentations is spared by Australians, according to Barclay.

Rowland V. Lee has signed a new contract with Paramount.

VANCOUVER

By A. K. MacMartin

VANCOUVER, March 20.—The Capitol is putting across a plug on the coming week's attraction in the shape of a 16-page program, which is handed to the fans by the ushers as they leave the theatre. Although it is made up mostly of commercial advertising, it contains cuts of the stars, theme songs and other advance material.

Norman Cannon, part lessee with David Clyde of the Empress Theatre, left for the city on a business trip. "Elizabeth Sleeps Out," which is now in its seventh week at this house, has made some real "dough" for its producers.

The local Kiwanis Club drew good housefuls at the Vancouver with their production of Gilbert and Sullivan's "The Chocolate Soldier." They scaled the house at \$2 top, the proceeds to go toward their club charity work.

Business at the majority of Vancouver's show shops was up a notch on the last stanza. U. A.'s "Taming of the Shrew" with Mary Pickford and Fairbanks at the Capital was the biggest draw of the week, but at that was far below average. "Elizabeth Sleeps Out," now in its seventh week at the Empress, showed a slight drop in its opening of the sixth week, but came back strong during the week.

W. B.'s "Gold Diggers of Broadway" at the Dominion, second run after the Capitol, filled the house nightly. The Strand was about average with F. N.'s "No, No, Nanette." The Beacon, formerly the "University of the Deaf," "Dinner Heroes" for the first three days of the week and "Alibi" for the last half to fairly good b. o. Al Trahan headlined a strong four-act bill of RKO vaude at the Orpheum, with William Haines in M-G-M's "Navy Blues" on the talking screen, with business the first part of the week off but building.

STATUS THE SAME

SEATTLE, March 20.—Edwin G. Cooke, local representative of the Erlanger interests, has received notification from the head office that the status of the local house, the Metropolitan, will be unchanged under the realignment of the organization. The reorganization of the Erlanger corporation, which follows A. L. Erlanger's death, finds Mitchell L. Erlanger becoming vice-president and Judge Erlanger, Charles B. Dillingham, Florence Ziegfeld, Marcus Heiman and Saul J. Baron on the board of directors. The Metropolitan, declares Cooke, will continue to be sub-leased to Public for picture showings when no stage attractions are booked in.

SEATTLE, March 20.—James A. Carrier, divisional manager for RKO in this district, left this week for the regular quarterly divisional managers' confab in New York City.

BETTY SHILTON

PREMIER ORGANIST AT THE FOX FIFTH AVE.
Thanks to EARL L. CRABB and JIM CLEMMER

BARTHELMESS FILM LEADS GOOD WEEK

SEATTLE, March 20.—Richard Barthelmess' "Son of the Gods," helped by heavy exploitation and exceptionally fine show weather, brought \$18,000 into the coffers of Public Safety Theatre and Paramount, to lead the local race for boxoffice honors. All the local p. a.'s have expended much effort in selling the "go-to-theatre" idea, and the campaign is commencing to show results.

Fox's big Fifth Avenue Theatre was forte with \$17,500. William Haines in "The Girl Said No," and Fanchon and Marco's "Over-the-Top" were the drawing factors. Eddie Fitzgerald's colossal campaign the previous week on the "Peach Idea" obviously had its effect on this week's management reporting the addition of countless new patrons.

RKO's Orpheum, backed by a heavy publicity campaign, cleared \$13,000. "Gracia," an "A" picture, was the main attraction. The house was well filled, but the local race for boxoffice honors was not so hot.

The Blue Mouse across the way was neat with \$6500 for Dolores Costello in "Second Choice." Ramon Novarro brought \$6000 into the coffers of the New Fox for the third week of his "Devil May Care." Twenty-one days a picture on this way was a big stand and results declared to be highly satisfactory. Owen Sweeten led his jazz and boys stand as high with the patrons here and must be given much credit for the recent healthy biz at Manager Lon Golden's house. House is currently minus an organist due to Le Bel's transfer to Portland.

The Metropolitan, under Public guidance, continues to show a little profit weekly. "Behind That Makeup" the past week's attraction.

Night Club biz found Tiny Burnett and his band at the Olympic Hotel's Venetian Gardens still getting the heaviest concentration of play. Vic Meyers' Club Victor on the up, following heavy advertising and boosting by the luminaries, theatrical and otherwise. John Savage's Trionon, featuring Tex Howard and his versatile band, formerly very quiet during the mid-week showing lately, came on Tuesday and Wednesday, with Monday and Saturday continuing exceptionally strong. Cal McElroy's Spanish Ballroom, with special, doing heavy biz nightly. Coffee Dan's, with the novelty not yet worn off, reports plenty of activity. Gordon Kilbourne's band and pop prices the drawing factors here. The balance of the entertainment and the general lay-out nothing to holler about.

Sammy Siegel On Staff of Inside Facts

SEATTLE, March 20.—Announcement of interest to the profession was made here this week by Jean Armand, Northwest District Manager of "Inside Facts," naming Sammy Siegel, local press agent and recently affiliated with the American Music Company of San Francisco, as representative in charge of radio and musical activities in this territory for "Inside Facts."

Siegel will replace Joe Roberts, whose resignation was accepted this week.

Armand also announced that all "Inside Facts" business will now be transacted from his downtown offices, 502 Eastlake avenue.

PREMIER CELLIST ON AIR OVER KJR

SEATTLE, March 20.—Recognized as one of the premier cellists on the Coast, Jan Naylor, currently playing over KJR, here, holds an enviable spot in the hearts of real music lovers of the Northwest. Having appeared with various theatre orchestras, as well as with all the larger symphony orchestras, Naylor is considered a drawing factor wherever he appears.

Naylor is heard regularly over KJR with Damski's Neapolitans.

HUGHES IN 'DICK'

Lloyd Hughes will play a role in John Barrymore's "Moby Dick," at Warner Brothers.

TWENTY BUCKS FOR DISTURBING POLICE

SEATTLE, March 20.—Al Trahan, Orpheum vaudeville headliner, is out twenty bucks. And all through no fault of his own.

It seems that Johnny Norheim, p. a. of the local Orpheum, and Joe Cooper, divisional exploitation chief for RKO, cooked up a gag to arrest the comedian on his arrival here. The stunt was planted with the blue-coats all right, but it seems the coppers had one up their sleeve.

Instead of taking Trahan direct to the theatre in the patrol wagon, which was brought down to the station especially for the event, the strong arms of the law went straight for the jail house, where the vaudeville was booked on a charge of "disturbing the police" and fined the twenty smackers by Police Judge John B. Gordon. The dough went into the coffers of the Policemen's Benefit Fund, and the judge announced that, hereafter, when press agents desire a police escort for such occasions, someone will have to cough up for the sick and wounded flat-footed boys.

The stunt got nice story and picture breaks in the dailies.

TEAGUE AT KOIN

PORTLAND, Ore., March 20.—Cecil Teague, organist, who for many years successfully appeared at the console of the Wurliizer at the Majestic, has now been connected for some time with KOIN. He officiated this week at the opening of the new studios in the Heathman Hotel and presided at the new Wurliizer.

DICK BUCKLEY

Announcing the "Graveyard Watch" Nightly over KFQW Seattle,

Dick Buckley is one of the most popular announcers appearing before Seattle microphones. The "Graveyard Watch," on KFQW nightly from 12 midnight till three a. m., has the night-owl listeners of this town corralled. Plenty of pep, a voice that's easy to listen to, and a wealth of personality are the faculties Buckley brings into play to hold the attention of his listeners. Snappy "wise-cracks" and an occasional song, displaying a beautiful and powerful baritone voice are frequently interspersed between the broadcasting of records by Dick. He's a big favorite here and a healthy addition to the station.

IVAN DITMARS

STAFF PIANIST KOL — SEATTLE MUSICAL DIRECTOR

-- NORTHWEST NEWS, RADIO --

INDIVIDUALITY IS ELMORE'S KEYNOTE

SEATTLE, March 20.—One of the favorites on the staff of Station KJR is Elmore Vincent, song artist, who bills himself as "The Texas Troubadour." Vincent presents programs that are distinctly individual, using popular ballads and recent standards. Songs of the type of "Rock-a-Bye to Sleep in Dixie," which he is using to great results, have sent Vincent in as one of the most popular local artists.

Recently Elmore took to broadcasting a program of negro spirituals and southern lullaby tunes. For this program he has titled himself "Smilin' Sam from Alabama" and already this feature has become mighty popular with his audiences. The variation of his programs is a great display of versatility and local fans predict a big future for Vincent.

Movies Used In Effort To Disprove Suit

SEATTLE, March 20.—Motion pictures were brought into play for the second time in the history of local courts here this week when John A. Hoshier, druggist physician, brought suit against an insurance company for monies allegedly due on an accident policy. The "Doc" claimed that he was permanently disabled in an accident, but it seems that the insurance boys sneaked up on him one afternoon with a camera and took a reel of shots while the boy was cavorting around, performing sundry duties on his Hood Canal farm. Despite the infallible truth of the films, the jury awarded Hoshier \$1200, paying the way for his collection of some \$95,000 in claims. Frank Jacobs, local commercial photographer, snapped the films and also projected them in the court room.

PLAYING HOST IS BOOST FOR THEATRE

SEATTLE, March 20.—Earl L. Crabb, divisional manager for West Coast, Lon Golden, manager of the Fox Theatre; Owen Sweeten, band leader at the Fox; Eddie Fitzgerald, p. a. for West Coast, and Shelby Cole, local publicist, were hosts to the Breakfast Club, local pep organization, at their

weekly meeting here this week when the gathering was held on the stage of the Fox Theatre. The turn was engineered by Fitzgerald, who gleaned plenty of publicity, as all the big shots of the village are members of the early morning organization and the dailies go heavy for anything they do.

Mayor Frank Edwards, having been re-elected just the day before, was one of the several hundred gathered on the theatre rostrum at 7:15 in the a. m. Sweeten served as m. c., and, before the meeting was brought to a close,

had all present, including staid bankers, lawyers and manufacturers, singing such ditties as "East Side, West Side," etc. It was a great affair, run off in showman-like manner and the Fox Theatre won a couple of hundred new and enthusiastic boosters. The mayor, an ex-showman himself, went for the gag in a big way.

OLAND FREELANCING

Warner Oland has finished his contract with Paramount and is now freelancing under the guidance of the Jacobs and O'Brien agency.

JAN NAYLOR

STAFF CELLIST

KJR, SEATTLE

JEAN KANTNER

KJR

BARITONE SOLOIST

CONCERT

THOMAS FREEBAIRN SMITH

K—J—R

CHIEF ANNOUNCER

FEATURE CONTINUITY

"ROCK-A-BYE TO SLEEP IN DIXIE"

Send for Orchestrations—VOCALS—QUARTETTES

S. L. CROSS MUSIC CORP. Seattle, U. S. A.

KJR, Seattle

MABEL MOHRMAN

STAFF ACCOMPANIST

PIANIST

HAROLD STRONG

STAFF PIANIST

KJR

SOLOIST

STAFF ARTIST
KJR—SEATTLE

ELMORE VINCENT

"THE TEXAS
TROUBADOUR"Also "SMILIN' SAM
FROM ALABAM"

HENRI DAMSKI

GENERAL MUSICAL DIRECTOR

KJR—SEATTLE

GLEN EATON — MARJORIE ROBILLARD

TENOR

PIANIST — SOPRANO

THE HARMONY DUO — KJR, SEATTLE

KGA, SPOKANE

KJR, Seattle

KEX, PORTLAND

NORTHWEST BROADCASTING SYSTEM

THE NORTHWEST'S MOST POPULAR AND POWERFUL STATIONS

STRICTLY A NORTHWEST ORGANIZATION

THOROUGHLY COVERING THE NORTHWEST

KJR, Seattle

KGA, Spokane

KEX, Portland

SYDNEY DIXON

LEADING RADIO TENOR

CONCERT

NORTHWEST BROADCASTING SYSTEM

STAGE

KEN STUART

NORTHWEST BROADCASTING SYSTEM—KJR, Seattle; KEX, Portland; KGA, Spokane

PREMIER SPORTS ANNOUNCER OF THE NORTHWEST

And Broadcasting Nightly
THE FAMOUS "SUNSHINE PROGRAM"

Facts Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

Over a period of ten or twelve years, in which I have pounded the ivories for the well-known three squares per day, I have met with many annoyances—most of which were invariably accompanied by timely comedy relief. Always, or nearly always, there was that particular little redeeming touch—the laugh that saved the situation. I can remember moments of near-madness and disgust; there have been moments of tragedy and near-tragedy; times when tears and that strange up-thrust of the Adam's apple were only checked by the sense of the ridiculous. But there have been occasions when Humor hid his grinning face in his hands... moments when Comedy was shame-faced and silent... moments when laughter would have been profane.

It is not my intention to quarrel with the proud parents of talented youngsters. The development of artistic ability in children is commendable; in fact, it is vital and essential. The commercialization of talented children, under present conditions, is not only advisable but sensible. Many children are finished artists, as children, and in certain fields of artistic endeavor, their greatest opportunity to cash in passes at puberty. Some people grow into fame and ability while others fall out of it. But there is a type of parent whose commercialization of progeny amounts to a waste of what may be greed or need; be it what it may, it is without shame. Anyway, here's a story.

Imagine a crowded cabaret... shimmering dance-floor... buzzing voices and bustling waiters... dimmed lights and the meretricious "spot" quivering in a white circle in front of the orchestra platform. In the shadows, mother and father giving last instructions to their half-naked little me-year-old daughter. Baitly you might hear the child complain of feeling sick... and you might hear the scolding voices of the parents. The orchestra plays the introduction and the spot picks up the tiny figure. Awkwardly, pathetically, the baby tags to the music... sad little childish gestures and movements that in an adult would have been sensuous... Pitifully amateurish and untrained... the taps become less marked; the falsetts... The orchestra crattles into the last chord and the child gazes with sick-pained and at the applauding crowd. The stiff, manikin bow is heroic...

Mamma and papa are "shilling" from the shadows. When from pity or shame, I know not which the audience is still applauding. They fall for this "shilling" busi-

ness. The dance-floor becomes covered with small coins. Meanwhile the father is telling the orchestra leader to play an encore for the mother is scolding the child. "The floor-crawls," she is saying peevishly, "don't forget the floor-crawls and pick up the money—and watch the cart-wheels."

The orchestra plays again and the sick child dances... Obediently she tries the floor-crawls and the cart-wheels. She gathers a few coins with her baby fingers. She hesitates and stands erect. The money falls from her hands and her little body contracts and wrenches... Before... porters cleaned the floor the father carefully picked out the coins. As he departed he said rather sheepishly to the orchestra leader: "By golly—she's a born little trouper to go on like that. I hope she'll be all right in a few minutes as I think can pick up a few more bucks with her in some of the other places before I get close." The orchestra leader didn't laugh... he didn't even smile... I don't believe he answered a word. The sense of the ridiculous was there, but it was a grim face. "The comedy relief is over," he said.

It may be that it isn't greed... it may be need, and desperate need, but it isn't excusable. I'd go to work, first... I'd dictate... I'd be a prohibition agent... anything! And if the father's little baby reads this, and it is very probable that he will, I trust that he will be able to take it for what it is worth. Some "gen" will have given him the "gift" to see himself as others see him.

Don Marts of the Bon Ton Ballroom at Ocean Park postcard to Leo W. Varfield in San Francisco is enjoying exceptional business with Frankie Gould's Orchestra. Thanks, very much, Don, for the cordial invitation. I'll avail myself of it at the first opportunity.

Peter Paul Lyon has returned to Leo W. Varfield in San Francisco as concert director. Oliver Alberti stays at the Fox Senter in Sacramento to wield the baton over the ten pitmen there.

Kyle Glazier has the new band at Oaks Tavern at Fourth and Hill. Kyle plays piano and is assisted by George Freeman, trumpeter; C. G. Burns, sax; Ray Lockert, sax; Bill Johnson, bass; Pete Rasmussen, trombone, and Bill Cogan, drums.

Bud Tracy has the orchestra out at Moscow Inn. Our old friend Glen Schrader is going "Red" on the saddle and you'd never know him in the Russian (Continued on Page 13)

Song Leaders

LOS ANGELES

A general shuffling around of sheet and record favorites, with "Happy Days" holding its place in the lead, marked the current week. "Springtime in the Rockies" made a sudden appearance among the Los Angeles best lists, reflecting the popularity which gave it first place in San Francisco last week. Here is the standing:

1. "Happy Days"—Ager, Yellen and Bornstein.
2. "Should I?"—Robbins.
3. "Springtime in the Rockies"—Villa Moret.
4. "Singing a Vagabond Song"—Sandy Bros.
5. "Only Rose" (Vagabond King)—Famous.
6. "Crying for the Carolines"—Remick.
7. "If I'm Dreaming"—Harns.
8. "Beside An Open Fireplace"—Sandy Bros.
9. "Chant of the Jungle"—Robbins.
10. "There's Danger In Your Eyes, Cherie"—Berlin.

Recordings

1. "Happy Days"—Leo Resiman (Victor).
2. "Putting On the Ritz"—Reisman (Victor).
3. "Vagabond King Waltz"—Columbia.
4. "Rogue Song"—Lawrence Tibbett (Victor).
5. "Singing a Vagabond Song"—Victor.
6. "Harbor Of My Heart"—Columbia.
7. "Tain't No Sin"—George Olton (Victor).
8. "Mona"—Columbia.
9. "Lover, Come Back To Me"—Askam (Victor).
10. "When the Sun Goes Down"—Robert Olsen (Victor).

SAN FRANCISCO

Some change in sheet music sales for the past week, "Springtime in the Rockies" holding its first place, and "Should I?" second.

- Leaders were:
1. "Springtime in the Rockies"—Villa Moret.
 2. "Should I?"—Robbins.
 3. "Happy Days"—Ager, Yellen & Bornstein.
 4. "Lucky Me, Lovable You"—Ager, Yellen & Bornstein.
 5. "Congratulations"—De Sylva, Brown & Henderson.
 6. "Danger in Your Eyes, Cherie"—Berlin.
 7. "With You"—Berlin.
 8. "Lucky Little Devil"—Berlin.
 9. "Woman in the Shoe"—Robbins.
 10. "Cryin' for the Carolines"—Remick.

Recordings

1. "Springtime in the Rockies"—All.
2. "Happy Days"—Johnny Marvin (Victor).
3. "Should I?"—All.
4. "There's Danger in Your Eyes, Cherie"—Burnett (Brunswick).
5. "This Thing Called Love"—Leo Reisman (Victor).
6. "After You've Gone"—Paul Whiteman (Columbia).
7. "Man From the South"—All.
8. "Shepherd's Serenade"—Abe Lyman (Brunswick).
9. "Cryin' for the Carolines"—All.
10. "Talking Picture"—All.

NIXON AT NEW HOUSE

Herbert Nixon, of Long Beach, Calif., has been selected as featured organist for the newly completed Fox-West Coast house in Tucson, Arizona. A three-manual Worlitzer has been installed and Herh will open about March 25 to 30. He will use Spanish numbers and atmosphere for the opening. Nixon was previously featured with the National Theatres and for five years was organist for the Pacific Coast Club, Long Beach, and broadcast soloist for KFOX and KGER.

STAFFORD WITH KARAN

SAN FRANCISCO, March 20.—Al Stafford has been appointed representative in Seattle for the Karan Dunn Song Co. He will play the firm's tunes, "Monita," "In Heaven," and "Garden of Allah." A new number, "When the Lovely Day is Ended," will soon be off the press.

FABREGAT AT GROVE

George Fabregat and orchestra have opened at the Orange Grove Cafe, Los Angeles. All of the boys specialists, and are assisted by the McCune Sisters. A two dollar dinner is featured, with no cover charge. The members of this class band are: Harry Howland, violin; Joe Desso, trumpet; Tommy Fabregat, first sax; Russell Cheever, second sax; Eddy Ellingo, third sax; Philip Fabregat, piano and vibraphone; Dale Caris, bass; Benny Merrill, banjo; George Fabregat, leader and drummer. The Orange Grove is the only downtown cafe with a show.

ORCHESTRA SAILS

TACOMA, Wash., March 20.—"Kak" Williams and his five-piece orchestra, well-known in western Washington musical circles, recently embarked on the S. S. "President Pierce" for Oriental ports. Included in the principal stops on the trip where the boys will give the far-easterners a touch of real snappy Western music are Yokohama, Shanghai and Philippine Island points, thence returning to San Francisco. They will be on a two-months' trip. In addition to "Kak" Williams are Don Wise, Bud Musser, Les Brown and Sam Williams.

TRIO DUE HERE

DeSylva, Brown and Henderson were due to arrive in Los Angeles Wednesday, under contract to write songs for Fox Films. Plans were for an elaborate reception for them upon arrival, with the Fox roster of stars present to do the greetings.

PLANS ORGAN SCHOOL

Rudolph Schraeger, premiere organist at the Chinese for the past 15 weeks, contemplates opening an organ school in the near future.

LE BEL OPENS AT PORTLAND HOUSE

SEATTLE, March 20.—Henri Le Bel, premier organist, who has been playing the console at the local Fox Theatre, was this week transferred to the big Fox Broadway in Portland. Le Bel opens there today, Thursday.

Establishing an enviable record during his nine months here, Henri leaves a big gap that local amusement lovers feel will be hard to fill. In addition to his theatre work, Le Bel has built a large following by his daily broadcasts over KJR. Loraine (Mrs. Le Bel), who has worked with him, will also assist in the radio work in Portland, where KEX will be employed as the ether outlet.

Le Bel plans to use the triple organ gag which left an indelible impression with local audiences in Portland. His opening effort will be, he says, an original novelty concocted especially for the occasion.

NEW COMPANY FORMING

SAN FRANCISCO, March 20.—Formation of a new music publishing concern is under way at the hands of local and Los Angeles capital. Elaborate plans are being made for the development of the company which will have an immediate stock release of \$200,000.

HAROLD HOWARD

AND HIS
ORCHESTRA
B.B.B. CELLAR CAFE
Hollywood, Calif.

WILL PRIOR

CONDUCTOR
NEW STATE THEATRE, SYDNEY, AUSTRALIA

TED HENKEL

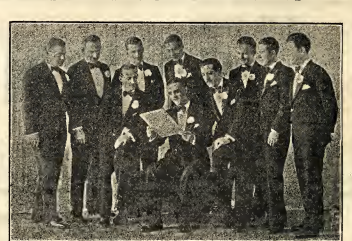
MUSICAL CONDUCTOR and PRESENTATION DIRECTOR

CIVIC THEATRE

Auckland, New Zealand

Pit Orchestra of 30 - - Stage Band of 20

PARDON THE BOAST!
THE ONLY ORCHESTRA IN LOS ANGELES AND
HOLLYWOOD PLAYING MATINEE AND NIGHT
SESSIONS TO CAPACITY BUSINESS



OWEN FALLON AND HIS CALIFORNIANS

NOW IN SECOND YEAR AT

WILSON'S BALLROOM

(Formerly Cinderella Roof)

LOS ANGELES, CALIF.

HERBERT NIXON

PREMIERE BROADCASTING ORGANIST

And Featured Soloist Since 1926

PACIFIC COAST CLUB

(America's Finest Club)

Announces With Pleasure

His Appointment By

FOX WEST COAST THEATRES

FEATURED SOLOIST

and

BROADCASTING ORGANIST

of the Beautiful New

FOX THEATRE

TUCSON, ARIZONA

Gala House Opening About March 30

Thanks to

ALBERT STETSON HARRY ARTHUR HERB KERN
LESTER FOUNTAIN and GEORGE BROADBENT

PEABODY VOWS 'EM IN PERSON, ON AIR

In addition to pulling in the customers strong to Loew's State Theatre and stopping the show there as a regular practice during the week, Eddie Peabody made a number of personal appearances at other functions during the period and went over for a wow at all of them.

On Monday night Eddie was guest-of-honor at the Blossom Room of the Roosevelt Hotel in Hollywood. George Olsen introduced the diminutive entertainer as the "greatest master-of-ceremonies of them all," and the ensuing applause was no less than a demonstration.

Saturday morning Eddie's telephone at the Biltmore Hotel was connected with radio station KMTB, Hollywood, and his talk broadcast. Response came pouring in to a total of much in a short time reached 300 telephone calls, and it would have been going on yet if Peabody hadn't been forced in self-defense to ask that further calls be refused.

Eddie is to be guest-of-honor at the Breakfast Club April 9.

WHITEMAN LEAVING

Paul Whiteman and band are scheduled to start back east on March 30.

DEATON AT PALAIS

Charles Deaton and his Orchestra opened at the Palais De Dance March 15, coming from the Palace Ballroom in Ocean Park.

SCHOOL GIRLS' CLASS

Bob Murray will start a special spring term high school girls' class in stage tap dancing, commencing April 1. Entrants must present high school credentials to be able to obtain the special rates. The class will meet Tuesday, Thursday and Saturday at four o'clock. Registration is now in progress.

ORGANISTS

HERB

KERN

Organist-Master of Ceremonies
FOX WEST COAST
Long Beach, Calif.

RUDOLPH N.

SCHRAEGER

Premier Organist
Chinese Theatre, Hollywood
INDEFINITE

WM. (Billy) KNOX

SOLO ORGANIST
Fox Oakland Theatre

SOL LOWE

MASTER OF CEREMONIES
4th Year
Fox Manchester
Los Angeles, Calif.

VIC DE LORY

That Crooning Bass Player
Now—LOEW'S STATE
Los Angeles
INDEFINITE

JAY

BROWER

MASTER-OF-CEREMONIES
FOX EL CAPITAN
SAN FRANCISCO

Hot Licks

(Continued from Page 12)

togs. Bad plays sax and beside Glen he is ably assisted by Sam Shoro, trumpet; Tom Maggard, piano; Vince Vingi, banjo, and Sol Lewis, drums.

Jack Dunn and Orchestra are clicking very nicely up at the Hollywood Roof. That is to be expected when Eddy Lippper is there to see that everything is hotel-atmosphere. The revised orchestra personnel is composed of Vale (Friday) Lettner, violin, voice and reeds; George Baldwin, violin, voice and reeds; Karl Holting, violin, guitar and reeds; Ken Baird, trumpet and melophone; Art Moss, trombone; Eddie Lippper, banjo and wire-cracks; Buddy Johnson, drums; Ben Cline, bass and tuba, and Jack Dunn, smiles and piano and direction.

Since the inauguration of this column in Inside Facts I have come closer, if that may be, to the profession. It has been my good fortune to see old problems with new eyes and from different and startling angles. To say that these new viewpoints are interesting is to put it very mildly. I have been flattered by letters of commendation from all parts of the country and depressed by letters of keen criticism. I have gotten myself into trouble and innumerable arguments. Most of all I like the arguments. I have commented upon everything musical that, in my opinion, was worthy of comment.

Fortunately, everyone does not agree with me. And here is the point—don't hesitate to disagree, I like it. But when you write and tell me what you think of me and some particular idea of mine, SIGN YOUR NAME. Anonymous communications are worthless and cowardly. I am not ashamed to sign what I write—and moreover, I am glad to correct a misstatement or to admit when I am wrong. "For the good of the game" is the paramount consideration. Write what you think—I'm tickled to death to read it and pass it on. If you don't want your name published—say so, but SIGN YOUR NAME.

IN THIRD WEEK

Harold Howard and his Orchestra, a mighty feature at the B. B. C. Celler, Hollywood, are now in their third week. The orchestra, prior to this engagement, gave a feature over radio stations KFWB and KGFJ.

M-G-M TO SHOOT FILM IN 5 TONGUES

While the rest of the studios are more or less marking time as to what they're going to do toward capturing the foreign talkie markets, M-G-M is planning to take a running jump at the proposition by putting out one of their forthcoming pictures in five languages, all shot with nationals of the countries represented.

The picture will be in English, French, German, Spanish and Italian, with the cast of one language following that of another in rotation on the various sets. This is the biggest bid for the foreign trade yet taken, and may be unprecedented. Generally the other studios have followed the plan of dubbing in the foreign languages in the English-speaking versions of the big spectacles, and letting the other pictures go as silent.

The foreign situation is now engrossing the attention of the M. P. D. A., their active steps to date being an organization of a bureau for Spanish-speaking actors and technical men; and enlargement of the duties of the department which is in charge of Col. Al Jason Joy. This department, the public relations bureau, has been enlarged in the reading of scripts to avoid censorship pitfalls.

The M-G-M multiple language picture will be an original by Willard Mack, entitled "Monsieur Le Fox," which Hal Roach will direct. It is a story of the Northwest, and Gilbert Roland has been borrowed from the Joseph M. Schenck productions to play the male lead in the English and Spanish versions.

STARK AT DRAKE

SAN FRANCISCO, March 20.—Ferdinand Stark has been named concert director of the Sir Francis Drake Hotel, succeeding Max Amsterdam. Stark was formerly in charge of the Curran Theatre music.

"Bonita" "In Heaven"
"Old Fashioned Sweetheart"
"Garden of Allah"

Are Among Radio's Most Popular Numbers
Published by Karan-Dunn
Kress Bldg. San Francisco

CHARLES DEATON

AND HIS ORCHESTRA

INDEFINITE

CINDERELLA BALLROOM, LOS ANGELES

THREE NEW HOUSES ON F. AND M. TIME

Bringing back word of three new bookings in the middle west, and with a denial of a story published in a local daily to the effect that the "Ideas" were all to be filmed, Marco of Fanchon and Marco returned Monday from a trip east which took him as far as New York.

The new houses booked for the F. and M. "Ideas" are the New Wilma Theatre in Missoula, Mont., which opens with the "Marila Idea" April 1; and two more houses in Chicago, giving F. and M. the Avalon, the Capitol and the Stratford in that city, the latter playing the "Ideas" a half week and the others a full week.

Concerning the story in a local gossip column that all the "Ideas" were to be filmed, Marco stated that such reports "jumped the gun." He said only one, the "Marila Idea" had been filmed thus far, and filming of the others would depend on the reception given one. Craig Hutchinson, an indie producer, filmed the "Marila Idea" in technicolor. It has not yet been disposed of, nor has its

disposition as yet been considered, Marco said.

The impression was gained from Marco that there would be considerable hesitation about screening his stage shows in theatres where the flesh and blood productions were not now presented, as this policy might tend to prevent further extension of the circuit, and a fact might even result in many of the houses now using the "Ideas" dropping them in favor of the movie version.

PUPILS IN PICTURES

The Earle Wallace Adagio Five, adagio dancers who were recently seen at the Orpheum and the RKO theatres, have been signed by Warner Brothers to be featured in two productions, "Fame," starring Belle Bennett, which John Adooli is directing, and the second has not been announced. Wallace is at present rehearsing a unit of 16 girls, for whom a contract has already been signed with one of the leading studios. Wallace is also forming a second unit of 16 girls.

WITH WARNER BROS.

Louise Closser Hale has been added to Warner Brothers' roster of featured players. She is en route from New York to the Warner studio here.

PETER PAUL LYONS

AND HIS CONCERT ORCHESTRA
LOEW'S WARFIELD SAN FRANCISCO

PETE PONTRELLI

AND HIS SERENADERS

BOB STEVENSON, Trumpet
EVAN TISS, Trombone
BOB SNELL, Sax and Clarinet
CHIC THICK, Trumpet
CLARENCE RARD, Tuba
BUDDY JOHNSON, Drums

PETE PONTRELLI, Leader, Sax, Clarinet and Accordion
DON SWANDER, Assistant Director and Piano
LEONARD MOJICA, Manager and Banjo
KOHNE HILLIARD, Sax and Clarinet

PALACE BALLROOM

OCEAN PARK, CALIF.

I Wish to Extend My Appreciation to WALLY WILSON, CINDERELLA ROOF, CLARENCE BECK, LEONARD MOJICA and PATRICK AND MARSH, For This Wonderful Organization.

PETE PONTRELLI

DRESS YOUR THEATRE OR YOUR ACT WITH THE FINEST AND MOST ARTISTIC

SCENERY AND DRAPERIES

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MURAL DECORATIONS

NOISELESS
CURTAIN TRAVELERS
OPERATED BY
REMOTE CONTROL

Vaudeville and Presentations

RKO THEATRE LOS ANGELES (Reviewed March 15)

A four-act bill opened by the Lee Twins and Company, dance act. The twins opened in one in baby blue costumes, with singing, voices weak, then went into a tap, edging off. Act then went full stage against a desert drop illuminated from behind, no other lighting but dim magenta, giving the idea of what was going on, five girls going through something like turner exercises. Twins on again in two in a soft show routine, rose and black colorings. This went a little better and started a few hands.

To full stage again, six girls in Grecian interpretive dances and poses, twins coming on to help for a finale that showed lots of graceful athletics. They grabbed three curtains from a fair hand.

In the duce spot came Medley and Duprey with a time-worn act in one. Medley singing falsetto behind the drop then coming through in battered hit and comedy song, then on from the wing. Old gag of getting yanked through the drop, then trying to get the girl to sing in the same spot for a yank, and a few laughs in the gallery, but a hick haw-haw in the audience sold best.

The girl tried a song; no voice and not much a. a., and she cluttered the act. Medley brought out a banjo burlesque and the old phonograph fall-apart bit, which brought a few laughs from strangers. Girl tried a dance but nobody paid any attention to her. Medley started some shooting a la Olson and Johnson and hooked around. Sold one bow and milked another. Galla-Rini and Sister, accordion artists, modestly billed "The Musical Genius of the Century," worked hard enough to make some almost believe it. Both on in one playing pop medley. Fern off leaving brother in a spot, offering some Italian airs. Then he went to "Should I?" plugging it as a recording. Next announced a one-man band number, but sister helped and they played another pop medley switching instruments, using trumpet, sax, clarinet, trombone, flute and piccolo, backed up with the house band. The audience bought this number and

he came back for a curtain speech, doing another number with a tenor. Customers bought that, too.

Jack Pepper, headliner, came on as a single with uke and stools and offered a number Cliff Edwards style, voice squeaks 'n' everything. Followed with chatter, got some laughs, then sang "Ain't Misbehavin'." Paul Garner and Jack Wolf on pushing a piano down, get-up; all three in some hoke and offering "Mississippi Mud" to comedy biz that sold a lot of laughs.

Pepper worked the old bootlegger call gag with a man in the audience. Offered "St. Louis Blues," well it. Back for some more hoke, impersonation gags, and closed leaving them all happy.

Billy Smith in the pit led the house band in some Irish songs, soloing on "Wild Irish Rose" for a hand.

Yates.

LOEW'S STATE LOS ANGELES (Reviewed March 13)

Eddie Peabody followed up his first smash week of return engagement at Loew's State by another which went even bigger. House act at the matinees and nights were packed for the second stanza the same as for the first, and they gave Eddie one of those big hands which rise up and shine.

Apart from this idea, "The Changes Idea," had some great comedy moments at the hands of Eva Mandell, a department which has been somewhat badly neglected in other of the recent "Ideas."

George Stoll had the orchestra in the pit for this one, and opened up the proceedings by offering "Happy Days." He pulled an audience singing stunt, dividing off the time between the men and the ladies. A punch finish came when, after they had carried the burden of the men's portions, the orchestra arose for the ladies' portion and rendered it in high falsetto. It went over. During the number the bass viol player stepped up on stage and did some class tapping that will net him a good spot somewhere if he decides to quit the musician field.

First setting was a studio, with Doc Baker, the vaude kiddy change artist, singing a theme in a good enough voice and with adequate salesmanship. A girl did some weak tapping.

Art Hadley then did his lightning cartoon stuff on eight palettes held by as many line girls. A girl with no voice to boast of sang "Talking Picture of You" during the stunt. Hadley got a good hand.

Baker then did some of his fast changing, and Muriel Gardner came on for a song and a toe dance. The line came on, with Muriel exiting, and the girls did three changes, the last being down to the limit the law allows. The line work was marred by the fact that they started unhooking themselves on stage, thus making their changes anti-climactical. Muriel finished off the number with some fast tapping which got over nicely.

Baker and Hadley ran off more of their specialties respectively.

Eva Mandell followed, getting off to a great start with some good gagging, excellently delivered, and the singing of a special number "Nobody Loves a Fat Girl." She followed this up with "I'm Doing What I'm Doing for Love," the theme from Sophie Tucker's picture, "Honky Tonk," and then rendered the same as a tough cabaret performer would give it. Finishing up with some dance steps, she scored a payoff which threatened to stop the show.

Eddie Peabody then raked 'em back and as with George Stoll, the first was "Love, Come Back to Me," on a harp-guitar, with Eddie singing a chorus. For the second he pulled George Stoll on stage for a violin and harp-guitar duet of "After You've Gone." Eddie's third was "Chant of the Jungler and 'Shoul' I?" on the banjo, and for a finale he did "Some of These Days" with banjo, then violin with flickering lights for a movie effect of a man running, and then back to the banjo. Despite the extra measure Eddie had given in response to the applause, the audience demanded more, and only a shift of scenery could stop them.

Baker led the final number with an Oriental song with the line in back, Muriel did another toe dance, with acrobatic interpolations which were exceptionally good both in themselves and in delivery; and a sudden shift of scenery to a modern effect closed the show.

The feature picture was Fox's "Such Men Are Dangerous."

F. A. H.

FOX THEATRE SAN FRANCISCO (Reviewed March 14)

Fox's "Such Men Are Dangerous," coupled with Walt Roesner and the Fox Concert Orchestra, and Fanchon and Marco's "Sunshine Idea," were the reasons for a satisfactory boxoffice at this house. Roesner's rendering of "Erin," an overture composed of Irish melodies, left little to be desired. A flash finale with a male chorus as the background, singing "Come Back to Erin" and "My Wild Irish Rose," old stand-bys, nettled Roesner and his gang, who had a number of bows.

The stage show opened with Arlene Langan and Norman Selby

in a dance number, ably handled, and assisted vocally by the line girls. Then Richard Wally in some clever juggling, also with the line, followed by Norman Selby with some tap dancing.

Mary Lon in a blackface number, with more of the tap dancing, which was good for a couple of bows. Bailey and Barnum next with some vocal numbers and okay. Then Arlene Langan and Norman Selby for a waltz number got over for fair returns. Vince Silk on for some comedy gags that got over well but were not as new as they could have been. Final had plenty of flash with all previous acts on, and line girls doing a drum major number that showed plenty of training on the part of Fanchon and Marco.

Roesner and his band were on stage for all of the act.

Hal.

BURBANK LOS ANGELES (Reviewed March 16)

This was the second day of a new policy at the Burbank, which made a change-over from burlesque to talking pictures and presentations last Saturday. The day was full of lightning, thunder and a torrential downpour, which had swimming pools at all the principal downtown corners, and consid-

ering this, and the fact that Sunday afternoon is not the best Main Street show-time, the audience was a good-sized one, filling about three-quarters of the downtown section and the front of the balcony.

On its opening bill the Burbank had a big 40 cents worth, this being the top figure for nights and holidays, with a 25-cent top the rule at week-day matinees. The feature picture was Fox's "Romance of the Rio Grande," the Warner Baxter vehicle, which pulled 'em in in droves for its first local showing at Loew's State. Also there was a Laurel and Hardy comedy and a newswell, all being first releases in the Main Street district, though having played the neighborhoods elsewhere.

The opening show at the house was marred by poor routine, and also, from a boxoffice standpoint, by the lack of the type comedy which the Main Streets go for strong. Whereas the opening should have been flash to warm the customers up, it was given over to a jazz number by the nine-piece colored house band, performing on stage.

Baby Mack, night club entertainer and picture player, then came on for a couple of numbers, her personality being featured. The

(Continued on Page 15)

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Presentations

(Continued From Page 14)

first was a semi-shouter entitled "Second Hand Man" and the second a slow blues with a recitative. The numbers would have gone better further along in the show, but, largely due to their poor spotting, got only fair applause.

All this turned out to be a sort of prelude to the main event, which opened with a male singer starting a number, which was picked up for dance routines by three sets of six girls each, and then finished with all the line on stage and the singer again vocalizing. The number was far too long, each of the dance routines being susceptible to considerable pepping up if cut in half.

Rudolph and Chiquita followed with an Apache dance which was about the average for this type of entertainment. It went well, grabbing one of the biggest hands of the afternoon.

"Ain't Misbehavin'" was the next number, sung in a none-too-good voice by a girl. The line of 18 came on to back up the offering and then the principal returned with fewer clothes than formerly, sagging a good hand with an exit promising more thrills for the boys if she got an encore. She could have taken one, but the show was sent along its way.

A girl followed with some high kicking and acrobatic stunts of fair quality; and a tramp comedian teamed with a fem built after the pattern of Charlotte Greenwood, but capitalizing only a few times on that fact, were next up. A girl duetted a laugh number and followed with a tough dance. It took an encore, which brought the tramp on for a solo which his partner helped him build up for comedy.

The Burbank's "personality girl" then made her entrance to a hand from the regulars. She sang "Carolines" and the line came on for a number to the melody. The personality girl returned after this another chorus, and disrobed from the dress she had been wearing to

the legal essentials. The audience went for it.

The male singer, who had made the show, led a finale of "Happy Days Are Here Again," with "Happy Days and Lonely Nights" interpolated, and with all on offering their wares.

It's a lot of show for the money, but it yet remains to be seen whether the Burbank fans will give it their approval. A big hit at the house has been burlesque comedy, and this reviewer's guess is that business would be built up considerably by having a couple of good comedians in stock to play with the presentations and a faster routing of the show.

F. A. H.

FOX THEATRE SEATTLE

(Reviewed March 14)
Sweetened their his offering this week "The Minstrel Idea."

Accordingly, as the lift brought the band up, the boys were playing, forte and heavy. Shuffling Alas! The men were nattily dressed in tux, with big bow ties. The two end boys were in black tux, the minstrel park. The number took an appreciative hand.

A few fast backs between Owen and the two end men that brought out the laugh were followed by Billy Ullman's rendition of "Carry Me Back to Old Virginia." Billy sang the tune nicely and the humming of the band on the second chorus added to the effectiveness of the turn.

Chapman, from the brass section, also serving as one of the end men, knocked 'em cold with the cleverest rendition of "The Midnight Ride of Paul Revere" that local fans have ever heard. It was done in Swedish dialect and was very clever.

More comedy gags were followed by Ullman singing "Have a Little Faith in Me," that took tremendous applause. The troupe knows how to sell its stuff, while the band's rendition of the tune was well done.

The finale was "That Man From the South," played so hot the lads nearly caught fire. Billy Ullman sang a chorus, that left nothing to be desired. He pulled a Helen Kane, "boop-boop-a-doop" that slew 'em. George Stetson, first sax player and the other end man, injected a hot specialty chorus that was novel and well done. Even man in the band offered some novelty that kept the routine moving at a fast and interesting pace.

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Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco route list schedule, with the opening date, all of the current month, in parentheses beside the name of the town:

PARADISE (27)
Colorado Theatre
"Smiles" Idea
Castleton & Mack
Eddie Hill & Eva Thornton

LOS ANGELES (27)
Lew's State
The Famous Singers Midgets
SAN DIEGO (27)
Fox Theatre
"Gyp Gyp Gyp" Idea George Price

LONG BEACH (27)
West Coast Theatre
Doe Baker and Eva Mandell
with Art Hendley
12 Broadway Beatrice

HOLLYWOOD (27)
Capitol Theatre
"Coral" Idea Frank Dine
Maurice & Vincent
The Royal Samsons La Petite Marie

PERERO (27-29)
Visions Theatre
"Broadway Venues" Idea
Mel Klee and 10 New York Beauty Winners

Wells and Winthrop
Fred Sullivan
SAN JOSE (30-3)
California Theatre
"Broadway Venues" Idea
Mel Klee and 10 New York Beauty Winners

Aerial Barlett
Wells & Winthrop
Fred Sullivan

SAN FRANCISCO (28)
Fox Theatre
"Smiles" Idea
Neil Castagnoli Up in the Air Girls

OAKLAND (28)
Fox Theatre
"Smiles" Idea
The Harris Trio Playable & Charlie Al and Jack Bond

SALEM, ORE. (27)
Bridgeway Theatre
"Smiles" Idea
Bailey & Barnum Richard Wall

PORTLAND (27)
Theatre
"Smiles" Idea
Dun Carroll Six Candorens

SEATTLE, WASH. (27)
Fifth Avenue Theatre
"Smiles" Idea
Nayman Birds, Mary and Ted Terrell & Stanley Esther Campbell

SPOKANE, WASH. (28)
Post Street Theatre
"Smiles" Idea
Dahl Sisters General Ed Levine

GREAT FALLS, MONT. (29)
Grand Theatre
"Smiles" Idea
Herry & Frank Samson Romero Family

BUTTE, MONT. (27-30)
Fox Theatre
"Overtures" Idea
Edison and Gregory Lonie Manning

DENVER, COLO. (27-3)
Tulser Grand
"Tulser" Idea
Ed and Morton Beck Muriel Stryker

ST. LOUIS, MO. (28)
Fox Theatre
"International" Idea
Frederic Flores Omaha Boys

Billy Carr
Mignon Laird

MILWAUKEE, WIS. (28)
Wisconsin Theatre
"Hot Dimes" Idea
Lew Klicks Duster, Webb and Dean

DETROIT, MICH. (28-31)
Fox Theatre
"Carroll Rogers" Idea
Countess Ross Sam Shuter Bekoff

BUFFALO, N. Y. (28)
Lafayette Theatre
"Let's Pretend" Idea
Tillyou & Rogers Florence Forman

MAHONIA FALLS, N. Y. (29-3)
Grand Theatre
"Black and Gold" Idea
Four Kimmies Arnold Grant

UTICA, N. Y. (2-4)
Grove Theatre
"Black and Gold" Idea
Way Watts and Arminia

WORCESTER, MASS. (29)
Palace Theatre
"Jazz Temple" Idea
Wally Jackson Sylvia Dorcas

SPRINGFIELD, MASS. (29-3)
Palace Theatre
"In Green" Idea
Born and Lawrence Moran and Weston

HARTFORD, CONN. (29-3)
Capitol Theatre
"Baby Songs" Idea
Penny Packer Record

NEW HAVEN, CONN. (29)
Palace Theatre
"Par East" Idea
Frank Stever Helen Paschard

BRIDGEPORT, CONN. (29)
Palace Theatre
"Aren't in Taps" Idea
Myrtle Gordon Johnny Frank

WATERBURY, CONN. (29)
Palace Theatre
"Accordions" Idea
Burt & Lehman Theo. & Katy

BROOKLYN, N. Y. (28)
Fox Theatre
"Types" Idea
Trade Twins Harold Stanton

PHILADELPHIA, PA. (27)
Fox Theatre
"Kisses" Idea
Joe & Jane McKenna

WASHINGTON, D. C. (29)
Fox Theatre
"Drapes" Idea
Frank Molino & Co. Jerome Mann

TULSA, OKLA. (28)
Orpheum Theatre
"Hollywood Studio Girls" Idea
Thores Gals Miles & Perine

OKLAHOMA CITY (28)
Orpheum Theatre
"Broadland Melodians" Idea
Karsawitz Lamberg

Frank Louie
Markel and Fawn
David Reese

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